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OF
THE MUSIC ACADEMY

DEVOTED TO THE ADVANCEMENT OF THE SCIENCE AND ART OF MUSIC

Vol. LVIII 1987

नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ॥

" I dwell not in Vaikuntha, nor in the hearts of Yogins nor in the Sun : (but) where my bhaktas sing, there be I, Narada ! "

Edited by
T. S. PARTHASARATHY

The Music Academy Madras

306, T. T. K. Road, Madras-600 014

Annual Subscription - Inland - Rs. 20 : Foreign $ 3.00

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OURSELVES

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All correspondence relating to the Journal should be addressed and all books etc., intended for it should be sent to The Editor, Journal of the Music Academy, 306, Mowbray's Road, Madras-600 014.

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Manuscripts should be legibly written or, preferably, type-written (double-spaced and on one side of the paper only) and should be signed by the writer (giving his or her address in full).

The Editor of the Journal is not responsible for the views expressed by contributors in their articles.

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THE 60th MADRAS MUSIC CONFERENCE
OFFICIAL REPORT

THE OPENING DAY

17—12—1986

The 60th Annual Conference of the Music Academy, Madras was held at the T.T. Krishnamachari Auditorium, 306, T.T.K. Road from the 17th December 1986 to 1st January 1987.

The Conference was inaugurated by Sangita Kalanidhi Semmangudi Dr. R. Srinivasa Iyer.

The inaugural function began with prayer by Smt. Malathi Janardhanan and Kumari R. Vasumathi.

MESSAGES

Sri C. V. Narasimhan, former Under-Secretary-General of the United Nations and Chairman of the Diamond Jubilee Celebrations Committee read messages received from Tamil Nadu Governor Sri S. L. Khurana and Karnataka Chief Minister Sri Ramakrishna Hegde.

The following messages had also been received.

SHRI R. VENKATARAMAN

Vice President of India

On the occasion of the 60th conference of the Music Academy, Madras, I have great pleasure in extending to all those associated with it—artistes, rasikas and organisers—my warm felicitations.

The Music Academy is more than a forum for the performing arts; it is a landmark on the map of India's cultural personality.

Its importance both as a measure and as an agent of quality in the classical arts has grown steadily over the last six decades. Vidwans have found corroborative acknowledgement from the Academy's discriminating audiences, while talented aspirants have received encouragement The birudu and insignia of 'Sangeetha Kalanidhi' which the Academy confers is rightly regarded as a hallmark of proven merit while the opportunity to perform on its boards is in itself deemed to be a valued recognition. A point of reference and a matrix of quality such as the Music Academy is can be most valuable for the preservation of standards and their transmission to deserving hands. May the Academy meet with continuing success, with the benediction of the great Musical Trinity and the distinguished line of classical artistes who have inspired it.

SHRI RAJIV GANDHI

Prime Minister of India

Music is one of the most engrossing of pursuits. Music can sometimes urge people into nobler thought and action than the best stratagems. The richness of Indian classical music can weave a thread of unity through the vivid diversity of our country.

I send my good wishes to the Music Academy on the occasion of its 60th Annual Conference.

SHRI P. V. NARASIMHA RAO

Minister of Human Resource Development, Government of India

I am very happy that Music Academy are celebrating their 60th Annual Conference. This undoubtedly is an event of great cultural significance in many ways. I am happy that the Academy are not only continuing their tradition of commitment to excellence in Carnatic music but that they are also providing training to young people endowed with musical talent. On this auspicious occasion I send my best wishes.

SHRI P. CHIDAMBARAM

Minister of State, Ministry of Personnel, Public Grievances and Pensions, Government of India.

I am very happy to learn that the Music Academy will celebrate its 60th Annual Conference commencing from December 17, 1986. The occasion is a special milestone in the distinguished record of the Music Academy. I extend my warm greetings on this auspicious occasion and wish the Conference all success.

SMT. KRISHNA SAHI

Minister of State for Education and Culture, Government of India

I am very glad that the Music Academy is celebrating its 60th Annual Conference. This occasion should be hailed as an event of great musical significance particularly to the lovers of Carnatic music. I am glad that the foundation of the Academy is hallowed by the name and association of Pt. Jawaharlal Nehru who was a symbol of our cultural resurgence. I send my good wishes.

திரு எம். ஜி. இராமச்சந்திரன்,
முதலமைச்சர், தமிழ்நாடு

சென்னை மியூசிக் அகாடமியின் அறுபதாவது ஆண்டு இசைவிழா மாநாடு நடக்க இருப்பது நமது இசைக்கலை வரலாற்றில் முக்கியமானதொரு நிகழ்ச்சியாகும். நமது தொன்மையான இசைக்கலையை அதன் மரபு கெடாமல் காத்து வளர்த்து பரப்பி வருவதில் மியூசிக் அகாடமி ஆற்றி வரும் பங்கை எவரும் மறத்தல் இயலாது. கலை விற்பன்னர்களை போற்றி பாராட்டி கவுரவிப்பது, புதிய கலைஞர்களை ஊக்குவிப்பது - பல்வேறு இசை வழிகளை ஆய்வு செய்வது போன்ற துறைகளில் மியூசிக் அகாடமி மகத்தான பணிபுரிந்து வருவதை நான் நன்கு அறிவேன். தமிழகத்தின் இசைக்கலைக்கு மட்டுமின்றி தென்னாட்டின் இசைக் கலைக்கே உலக இசை அறிஞர்கள் மத்தியில் புகழ் மிக்க இடத்தைப் பெற்றுத் தந்தததில் மியூசிக் அகாடமி தனிப் புகழ் பெற்று விளங்குகிறது. இத்தகைய சீரும் சிறப்பு மிக்க இந்த கலை நிறுவனம் இன்னும் பல சிறப்புக்களை எய்திடவும் கலை உலகுக்கு மேலும் மேலும் புகழ் சேர்த்திடவும், இதன் சேவை பல்கிப் பெருகி வளர்ந்து ஓங்கிடவும் என் இனிய நல்வாழ்த்துக்களைத் தெரிவித்துக் கொள்கிறேன்.

The President of the Academy, Sri T. T. Vasu, welcomed the distinguished guests, members of the Academy and the public. In his address, Sri Vasu said :

Sangita Kalanidhi Dr. Semmangudi Srinivasa Iyer, Sri K. R Sundaram Iyer, Vidwan K. V. Narayanaswamy, members of the Music Academy, distinguished invitees, Vidwans and Vidushis, ladies and gentlemen :

On behalf of the Music Academy, I extend to all of you a hearty welcome to the inaugural function of the 60th Annual Conference of the Academy. We have on the stage this evening a galaxy of eight past Presidents of the Cenference-Sangita Kalani-

dhis - along with Sri K. R. Sundaram Iyer, the lone survivor among the past Presidents of the Music Academy and one who is associated with the Academy for over four continuous decades We are honoured by their presence and I offer them a warm welcome.

Inaugurating the 25th Conference of the Music Academy in 1952, Sri Sri Prakasa, the then Governor of Tamil Nadu, observed: "It is a matter of gratification and pride that in Madras when an institution starts, it also determines to stay. That your Academy has survived 25 years and that Conferences are conducted year after year under its auspices, is a great tribute to your fortitude as well as your capacity and I must congratulate you on your success. 35 years have rolled by and the Music Academy is today holding its 60th Conference to prove that it has come to stay and that it will stay on as long as the vitality of the Carnatic music tradition remains unimpaired.

What changes have occurred during these sixty years! The classical age of Carnatic music which, supposedly the golden light of the closing years of Veenai Dhanam, lingered on for many years of this period. The Carnatic music scene was dominated by Tiger Varadachari, Maharajapuram Viswanatha Iyer, Chembai Vaidyanatha Bhagavathar, Ariyakudi Ramanuja Iyengar, Harikesanallur Muthiah Bhagavathar, K. Ponniah Pillai, Vasudevachar, Palladam Sanjiva Rao, Mangudi Chidambara Bhagavathar, Dwaram Venkataswami, Sambasiva Iyer and others. Then came Balasaraswati on the scene to become an institution. Semmangudi and Musiri were emerging from that age to establish their authentic inheritance of the whole wealth of the masters. M. S. Subbulakshmi and D. K. Pattammal were forging ahead to take their present place in the world of music. All these and others who had made distinctive contribution to foster and embellish the Carnatic music tradition have helped the Music Academy to set up standards and to see that those standards are maintained. And among those who inaugurated the Conferences during the last sixty years were such eminent men as Rajaji and

Rt. Hon'ble Sastri, Sir C. V. Raman and Dr. Radhakrishnan, Sir C. P. Ramaswamy Iyer and Sir P. S. Sivaswamy Iyer, Kamaraj, Karunanidhi, and M. G. Ramachandran.

If Mr. K. V. Krishnaswamy Iyer were alive he will give us vivid pictures of the musical landscape of those days, of the Musicians who strode tne scene and of the growth of the Music Academy from its origins in the Soundarya Mahal meeting. He would describe to us the travails of those days, of the controversies that raged in the press and of many impediments thrown up both by the world of music and by those who were innocent of it, in the pursuit of excellence. Many of the old giants who built this academy of harmonies in the face of many disharmonies are gone. Fortunately we have with us today one who can look back on the past years and tell us all about music and musicians of this period. Dr. Semmangudi Srinivasa Iyer celebrates this year the diamond jubilee of his musical career. Dr. Srinivasa Iyer is a friend of my family and a respected personal friend of mine. Difference in age has never created any distance between him and me. He was very close to my father and my father was one of his rapturous fans. My father used to tell me how he spotted Semmangudi. My father and his friend. one Mr. Dikshitar, a musician and a highly discerning critic of music, went to Egmore one Sunday evening to find out how good was a youngster who was scheduled to sing. They listened to the music for some time and then when they came out, his friend, Mr. Dikshitar, said that the boy was full of promise and that he would go very far. That youngster was Semmangudi Srinivasa Iyer. And you know the peaks he has conquered and the place he occupies in the world of Carnatic music today.

It is usual to invite some prominent figure outside the music world to inaugurate our annual conference. This time we wanted to depart from our usual practice and invite a senior vidwan to inaugurate the conference. The name that automatically suggested itself to us was that of the doyen among our musicians, Dr. Semmangudi Srinivasa Iyer, and we decided that we could not

hope to make a better choice. I, therefore, wish to express. first of all, our deep sense of gratitude to this veteran for so readily and graciously agreeing to our request to inaugurate our Conference.

Our choice was not without a special significance. Dr. Srinivasa Iyer is one among the handful of persons who attended the first Conference in 1927. As a strange coincidence, it was also the year in which he embarked on his long, purposeful and triumphant career as a performing vocalist. This is, therefore, the shashti-abda-poorthi of his entry into the arena of Carnatic music. He not only participated in the first Conference as a member of the musical fraternity but also gave a recital. Thereafter he has been so closely connected with the activities of this Academy in different capacities that he has become an integral part of this institution. I extend to him our warm welcome and thank him once again for consenting to inaugurate this Conference.

With a view to devising ways and means of celebrating this unique event in an appropriate manner, I requested my friend, Sri C. V. Narasimhan, formerly Under-Secretary-General of the United Nations, to head a small committee and make recommendations for the observance of the Sixtieth Conference. I am very happy to announce that the Committee has made some thoughtful and excellent suggestions in its report and we decided to accept them in to. The first of these suggestions is that all past Conference Presidents who are still with us, should be personally invited by me, in my capacity as the Academy President, to participate in this Conference on all days, each Sangita Kalanidhi to be our special guest on prescribed days, on which shawls and plaques with the Academy emblem would be presented to them, I am happy to announce that most of the past Presidents so invited have kindly accepted our invitation,

As members are aware. only one President can be chosen for each year's Conference and at a given time there may be several vidwans who are eminently eligible to be considered for the

honour. The result has been that a number of great vidwans passed away before the title of Sangita Kalanidhi could be conferred on them. The Committee, therefore, decided that each day of the Sixtieth Conference be observed as a day of remembrance as a homage to such vidwans and it also drew up a list for our guidance. The suggestion will be implemented from tomorrow at the commencement of the meetings of our Experts Committee.

The other suggestions of the Committee include special honours to Sri Chandrasekharan, Sri Semmangudi Srinivasa Iyer and and Sri V. V. Narasimhacharya for their Association with the Academy since its inception, Amrutanjan Ltd. for their consistent and continued partonage to the Music Academy from 1927, the publication of a special souvenir comprising excerpts from the Journal of our Academy published for the past 57 years and the release of two cassettes containing excerpts from concerts given under the auspices of this Academy by the presently living past Presidents. You will be glad to know that all these suggestions are being implemented. I should not, at this stage, omit to thank Sri C. V. Narasimhan for bringing to bear upon the report his intimate knowledge of music and musicians. The other members of the Committee, who collaborated with him, also deserve our gratitude.

The implementation of the above suggestions will entail some expenditure and I am again happy to report that our friends and well-wishers, who have always been round the corner to help us have come to our aid as sponsors. The printing charges of the special souvenir are being met by donations from donors to whom our special thanks are due. Our programme book has also been subsidized to a large extent by advertisements received from various firms.

It has become more or less a regular practice for the Central Sangeet Natak Akademi, New Delhi, to hold some of its importtant festivals in this auditorium in collaboration with this Academy, thereby giving the music loving public of Madras on opportunity to witness performances which they would have otherwise missed. During November this year, the Sangeet Natak Akademi con-

ducted its Yuva Utsav for four days in this hall in collaboration with us, when the cream of musical and other talent among the younger generation was presented before invited audiences.

The Sangeet Natak Akademi has also been liberally helping us with grants-in-aid for our publication programme. 1986 was a fruitful year so far as our publication work was concerned. In addition to our usual Journal, the 57th volume of which has just been published, we reprinted the 'Chaturdandi Prakasika' of Venkatamakhi (Sanskrit) which was out of print from 1934 and the 'Abhinaya Sara Samputa' and 'Abhinaya Navanitam', out of print from 1961. These books are in great demand by students of music and Bharata Natyam.

We are thankful to members of our Advisory Experts Committee for coming forward to present several lecture-demonstrations during our morning sessions. In addition, the highlights of this year are a Harikatha recital in Sanskrit by an artiste from Andhra Pradesh, a demonstration by a leading Tavil vidvan, a paper on Desi Talas by an American musicologist, demonstrations of Hindustani music by a Pandit, a Sitar demonstration by a Ustad and two Bharata Natyam demonstrations. The Dr. V. Raghavan Shashtiabda poorthi Endowment lecture will be delivered by Dr. Padma Subrahmanyam with a demonstration, the subject being 'The Rasa Theory of Bharata and Bhoja'. Vidwan K. V. Narayanaswamy has kindly agreed to sing all the thirty verses of the Tiruppavai on three days in the tunes created by his Guru Ariyakudi Ramanuja Iyengar and also a selection from the Utsava Prabandham of Swati Tirunal when members of the Travancore royal family have kindly agreed to be present.

I extend my hearty welcome to Vidwan K. V. Narayanaswamy who has been chosen to preside over our Sixtieth Conference and conduct the deliberations of our Experts Committee for nearly a a fortnight from tomorrow. Vidwan Narayanaswamy is a supreme example of the triumph of a family background in music combined with rigorous Gurukulavasam under one of the most outstanding vocalists and gurus of this century, viz. Sangita Kalanidhi

Ariyakudi Ramanuja Iyengar. KVN has been a musician in his own right with a distinguished record of service to music in many capacities, maintaining the best aspects of his Guru's unique and unsurpassed concert style. I am sure the morning deliberations of the Experts Committee will greatly benefit by his experience and expertise in the field and we look forward to a purposeful Conference.

The Music Academy notes with pleasure that Carnatic musicians in Madras have recently formed a " Carnatic Musicians' Forum " with a view to safeguarding their interest and presenting a united front in all matters concerning music. I extend a hearty welcome to the newly-constituted body and we look forward to their cooperation with this Academy with regard to the implementation of the insurance scheme to musicians which we announced last year. I also wish the Forum all success in its endeavours to promote goodwill and cooperation with the music loving public.

Finally, I have to place on record our proud feelings of thankfulness to

LRC International plc, UK, for donating stage lighting equipment for the Academy,

The British Airways for transporting the above equipment from London to Madras free of cost,

Mr. Bhaskar Menon, Chairman and Chief Executive, Capital Records EMI, USA, for gifting 100 Reel Tapes for recording our annual Festival progammes and

Mr. M. Saravanan, AVM Studios, for his cooperation and help in bringing out 2 Nos. 60 minute cassettes containing excerpts from the concerts of Sangita Kalanidhis.

Thank you".

A special feature of Conference was that eight Sangita Kalanidhis (past Presidents of Conferences) were seated on the dais and were honoured on the inaugural day.

After the welcome address, Sri T. T. Vasu garlanded the chief guest, Sri K. R. Sundaram Aiyar, past President of the Academy and Semmangudi Dr. R. Srinivasa Iyer, Dr. M. Balamurali Krishna Sri K. S. Narayanaswamy, Sri T. M. Thyagarajan and Dr. S. Ramanathan, while Smt. Mani Krishnaswami garlanded Smt. Dr. M. S. Subbulakshmi, Smt. D. K. Pattammal and Smt. T. Brinda.

Sri C. V. Narasimhan announced the names of the Kalanidhis present on the dais and the years in which they presided over the Academy's Conferences. They were then presented with medallions and mementos by Sri T. T. Vasu.

INAUGURAL ADDRESS

Semmangudi Dr. R. Srinivasa Iyer then delivered the following inaugural address :

ஸங்கீத வித்வத் ஸபைத்தலைவர் ஸ்ரீ T. T. வாஸு அவர்களே, ஸபையின் நிர்வாகிகளே, வித்வான்களே, விதுஷிகளே, பெரியோர்களே, தாய்மார்களே !

ஸங்கீத வித்வத் ஸபையின் அறுபதாவது ஆண்டான வைரவிழாவைத் துவக்கி வைக்கும் இந்த பெரிய கௌரவத்தை ஓர் இசைக் கலைஞனை எனக்கு அளித்த வித்வத் ஸபையினருக்கு எனது ஹ்ருதயபூர்வமான ஸந்தோஷத்தைத் தெரிவித்துக் கொள்ளுகிறேன்.

பகவான், மாதங்களில் மார்கழி மாதமாக நான் இருக்கிறேன் என்கிறார், நான் வைகுண்டத்திலோ யோகிகள் ஹ்ருதயத்திலோ இல்லை என்றும், எனது பக்தர்கள் என்னை எங்கெல்லாம் பாடுகிறார்களோ அங்குதான் இருக்கிறேன் என்றும் நாரதரிடம் கூறுகிறார்.

மார்கழி மாதம் பிறந்துவிட்டது. இன்று திருவாதிரை, ஆனந்தக் கூத்தனது திருநாளான இந்த நன்னாளில் இந்த சென்னை நகரமே இசைவிழாக்கோலம் கொண்டு எங்கு திரும்பினாலும் இசைவிழா தொடங்குகிறது. இந்த மாதம் முழுவதுமே இன்னிசை மழைதான். ஆகவே பகவான் நம்முடனேயேதான் இருப்பதாக நம்பலாம்.

இந்த வித்வத் ஸபைத் திறப்பு விழாவிற்கு இதுவரையில் பெரிய பதவியிலுள்ள பிரமுகர்களையே அழைப்பதுதான் வழக்கமாக இருந்தது.

ஆனால் இந்த 60 வது ஆண்டான வைரவிழாவைத் துவக்கிவைப்பதற்கு ஸ்ரீ T. T. வாஸு அவர்கள் என்னை அழைத்தபொழுது நான் சற்று தயங்கினேன்.

ஆயினும் ஆலோசித்துப் பார்த்ததில் இதில் பலவித பொருத்தங்கள் இருப்பதாகவே எனக்குத் தோன்றிற்று.

முதலாவதாக ஸங்கீத வித்வத் ஸமூகத்திற்கே வித்வத் ஸபை அளிக்கும் ஒரு பெரிய கௌரவம் இது. இதனை ஸங்கீத வித்வத் ஜனங்கள் பெருமையுடன் வரவேற்பார்கள் என்றே நம்பி ஏற்றுக் கொண்டேன்.

இரண்டாவதாக இந்த வித்வத் ஸபைக்கும் எனக்கும் நெருங்கிய தொடர்புகள் பல உள்ளன.

1927ம் வருஷம் அகில இந்திய தேசிய காங்கிரஸ் மாநாடு சென்னையில் ரொம்பவும் கோலாஹலமாக நடந்தது.

அந்த மஹாநாட்டுக்கு வந்த நம் தேசத் தலைவர்கள் எல்லோரையும் ஒருமித்துக் கண்டுகளிக்கவேண்டுமென்ற ஆசையில் சென்னை வந்தேன். அவர்களைக் கண்ணாரக் கண்டு மகிழ்ந்தேன்.

அத்துடன் இசைப்பகுதிக்கு ஒரு பெரிய பந்தல் அமைத்திருந்தார்கள். அந்த இசைப் பகுதியை முன்னின்று நடத்தியவர்கள் மறைந்த ஸ்ரீ K. V. கிருஷ்ணஸ்வாமி அய்யர் கீர்த்தனாச்சார்யார் ஸ்ரீ C. R. ஸ்ரீநிவாஸ அய்யங்கார் முதலானோர் ஆவார்.

இசை விழாவில் நமது நாட்டில் பெரிய வித்வான்களாக விளங்கியவர்களின் இசை நிகழ்ச்சிகளையும் கேட்கும் வாய்ப்பும் கிடைத்தது.

எனது தமயனுரும் எனது குருநாதர்களில் ஒருவருமான பிடில் வித்வான் செம்மங்குடி நாராயண ஸ்வாமி அய்யரவர்கள் ஸ்ரீ K. V. கிருஷ்ணஸ்வாமி அய்யரவர்களிடம், எனது தம்பி சீனுவை கொஞ்ச நேரம் பாடுவதற்கு ஸந்தர்ப்பம் கொடுக்கும்படி கேட்டுக் கொண்டார்.

நல்ல கைராசியுள்ளவரான ஸ்ரீ K. V. K. அய்யரவர்கள் ஒருநாள் காலே வேளையில் எனக்கு ஒன்றரை மணி நேரமும், மறைந்த ஸங்கீத கலாநிதி மதுரை மணி அய்யருக்கு ஒன்றரை மணி நேரமும் பாடுவத்ற்கு ஏற்பாடு செய்தார்.

அந்த 1927ம் வருஷம் உதயமான இந்த ஸங்கீத வித்வத் ஸபையில் மேடை ஏறி கச்சேரி செய்யத் தொடங்கிய எனக்கும் இந்த அகாடமிக்கும் இந்த ஆண்டு ஷஷ்டியப்த பூர்த்தி வைரவிழா ஆண்டு ஆகும்.

இந்த அகாடமியை ஆலமரம்போல் வளர்த்த Dr. U ராமராவ், K. V. K. அய்யர், T.L. வெங்கடராம அய்யர், T. S. ராஜம், கஸ்தூரி ஸ்ரீநிவாசன், T. T. கிருஷ்ணமாசாரி இன்று நம்முடன் இருக்கும் K. R. சுந்தரம் அய்யர் முதலான பெரியவர்களே இந்த வைரவிழா ஸமயத்தில் நினைவு கொள்வது அவசியமாகும் என்று கருதுகிறேன்.

உலக ஸ்தாபனங்களுள் ஒன்ருக விளங்கும் இந்த அகாடமிக்கு இன்று தலைவராக இருக்கும் ஸ்ரீ T. T. வாஸு அவர்கள் நல்ல கைராசியும் முகராசியு முள்ளவர். எடுத்துக் கொண்ட காரியம் எதையும் வெற்றிகரமாக முடிக்கும் ஸாமர்த்யசாலியாவார். நல்ல ஸௌலப்யம், எளிமை என்ற நற்குணம் இவரிடம் பரிபூர்ணமாக அமைந்துள்ளது. அதற்குச் சான்று அகாடமியை எவ்வளவு அழகுபடுத்தி இருக்கிருர் என்பதுதான்.

சென்ற 60 ஆண்டுகளாக இந்த அகாடமி நமது ஸங்கீத வளர்ச்சிக்கு மகத்தான ஸேவை செய்து வந்துள்ளது என்று கூறினல் அது உபசாரத்திற்குச் சொல்லும் வார்த்தை

அல்ல. ஸங்கீதம் கேட்போரின் கூட்டத்தைப் பெருக்கி யுள்ளதென்றே சொல்லலாம். கேட்பவர்கள் நன்கு விஷய ஞானத்துடன் தெரிந்து கேட்கிறார்கள். இளைஞர்கள் சாஸ்திரீய ஸங்கீதம் கேட்பதற்கு ஆர்வமுடன் வருகிறார்கள். இது வரவேற்கவேண்டியதே. கடந்த காலங்களில் ஸங்கீதம் கேட்பதற்கு இன்றுபோல் கூட்டம் இருந்ததில்லை ஆனால் இப்பொழுது ஏராளமான ரஸிகர்கள் கூட்டமாக வந்து கலைஞர்களை உத்ஸாகப் படுத்தி ரஸித்துக் கேட்கிறார்கள். இதற்கெல்லாம் காரணம் அகாடமிதான்.

இந்த அகாடமியை ஒரு சங்கப் பலகை எனலாம். இன்று பிரபலமாக விளங்கிவரும் வித்வான்கள் எல்லோருமே இந்த அகாடமியின் மூலமாகத்தான் பெரிய ஸ்தானத்தில் இருக் கிறார்கள் என்பதை கூறாமலிருக்க முடியாது.

ஒலி பெருக்கியின் அவசியம் பற்றி கொஞ்சம் கூற வேண்டியது அவசியம் என்று கருதுகிறேன்.

இப்பொழுதெல்லாம் ஸங்கீதம் கேட்க ஆயிரக் கணக் கில் ஆவலோடு வருகிறார்கள் ஆகவே ஒலிபெருக்கி இல்லா மல் கேட்பது ஸாத்யமாக இருக்காது.

ஆனால் அந்த ஒரு நல்ல ஸாதனத்தை நாம் உபயோகப் படுத்தக் கொள்வது பற்றி கொஞ்சம் சிந்தனை செய்ய வேண்டுகிறேன்.

பாடுபவரின் இயற்கையான சாரீர சப்தமும், அது போல், வயலின், மிருதங்கம் முதலியவற்றின் இயற்கை யான நாதமும் மண்டபம் முழுவதும் ஒரே மாதிரி கேட்கும் படியான அளவுக்கு ஒலிபெருக்கியை அமைக்க வேண்டும் என்று கேட்டுக் கொள்கிறேன்.

தற்காலம் ஸங்கீதம் நன்கு பரவி இருக்கிறது. இசைக் கல்லூரிகள், ரேடியோ, டேப், காஸட்டுகள் முதலானவை களால், பாடுபவர்கள், கேட்பவர்கள் பெருகி இருக்கிறார் கள்.

இசைக் கல்லூரிகளில் வகுப்பு நடத்துவது, ஆங்கிலப் பள்ளிக்கூடங்களில் நடப்பதுபோல் ஒரு மணி நேரம் நடத்துகிறார்கள். ஒவ்வொரு வகுப்பிலும் சுமார் 20 க்கு மேற்பட்ட மாணவ மாணவியர் இருக்கிறார்கள். இந்த ஒரு மணி நேரத்திற்குள் இவர்களைத் தனித் தனியாக பாடச் சொல்ல முடியுமா கூட்டமாகப் பாடினால் தவறுகளைக் கண்டு கொள்ள முடியுமா? குறைந்தது 2 மணி நேரமாவது ஒரு வகுப்பு நடக்க வேண்டும் தியரி வகுப்பானால் ஒரு மணி போதும்.

நான் திருவனந்தபுரம் ஸ்வாதி திருநாள் இசைக் கல்லூரியில் பணிபுரிந்த பொழுது காலை $9\frac{1}{2}$ மணிக்கு வகுப்பு ஆரம்பித்து $12\frac{1}{2}$ மணி வரை தொடர்ந்து நடத்தி விடுவேன். அதனால் அநேக மாணவ மாணவியர் நன்கு தேறினார்கள்.

இந்த முறையை இசைக் கல்லூரிகள் கடைப் பிடிக்க வேண்டும். அப்பொழுதுதான் சுத்தம் பார்க்க முடியும், கூட்டமாகப் பாடினால் சுத்தம் பார்க்க முடியாது. இது என் அனுபவம்.

தமிழ்நாடு அரசு ஆரம்பப் பள்ளி முதல் ஸங்கீதத்தை ஒருபாடமாக வைக்க வேண்டும். அதற்கு இசைக் கல்லூரிகளில் தேறியவர்களுக்கு இசை ஆசிரியர் பதவி கொடுக்க வேண்டும், கேரள ராஜ்யத்தில் செய்துள்ளதுபோல் செய்ய வேண்டும்.

இந்த 60 வது வைரவிழா மகாநாட்டிற்கு, எனக்கு குருஸ்தானமாக நான் மதித்து வந்தவரும், என்னிடம் அளவு கடந்த அன்பு வைத்திருந்தவரும் இசை உலகில் பீஷ்மராக விளங்கிவந்த ஸங்கீத கலாநிதி அரியக்குடி ஸ்ரீ ராமானுஜ அய்யங்கார் அவர்களின் சிஷ்யர் ஸ்ரீ K. V. நாராயண ஸ்வாமி தலைமை வகிப்பது நல்ல பொருத்தமாகும்.

தமது குருவின் ஸங்கீத பத்ததிக்கு பிரதிநிதியாக விளங்கும் ஸ்ரீ K. V. நாராயண ஸ்வாமிக்கு எனது மனமார்ந்த ஆசிகளைத் தெரிவித்துக் கொண்டு, பரம ஸந்தோஷத்துடன் இந்த விழாவை துவக்கி வைக்கின்றேன்

வணக்கம்.

VOTE OF THANKS

Sri T. S. Parthasarathy, Secretary of the Academy, proposed a vote of thanks.

A special souvenir comprising excerpts from the messages during the annual conferences and also from the Academy's journal and Souvenirs during the past 58 years, was brought out on this occasion to mark the Diamond Jubilee celebrations, Semmangudi Dr. R. Srinivasa Iyer handed over the first copy to Sri K. R. Sundaram Aiyar, the Chief guest of the day.

Sri K. R. Sundaram Aiyar, handed over the first set of two cassettes, containing excerpts from concerts given under the auspices of the Academy by the presently living past Presidents (Sangita Kalanidhis) to Semmangudi Dr. R. Srinivasa Iyer.

ELECTION OF THE PRESIDENT

Dr. S. Ramanathan proposed Sri K. V. Narayanaswamy to be the President of the 60th Conference. The proposal was seconded by Sangita Kalanidhi Sri T. M. Thiagarajan.

Sri K. V. Narayanaswamy then delivered in following Presidential address in Tamil, an English summary of which appears elsewhere in this issue :

ஸங்கீத வித்வத் ஸபை, சென்னை
60வது மகாநாடு - 1986

மகாநாட்டின் தலைவர் வித்வான் பாலக்காடு
K. V. நாராயணஸ்வாமி அவர்களின் தலைமை உரை

குருவே துணை. மேடையில் வீற்றிருக்கும் அனைவருக்கும், அரங்கில் கூடியிருக்கும் ரசிகப் பெருமக்கள் அனைவருக்கும், வித்வான்கள் விதுஷிகள் எல்லோருக்கும், இந்தஇசை விழாவைத் துவக்கிவைத்துச் சிறப்பிக்க வருகை தந்திருக்கும், மகாவித்வான், ஸங்கீத கலாநிதி, செம்மங்குடி ஸ்ரீநிவாஸய்யர் அவர்களுக்கும், மற்றுமுள்ள அனைவருக்கும், என்னுடைய வந்தனங்களை, முதலில் தெரிவித்துக் கொள்கிறேன்.

சென்னை சங்கீத வித்வத் சபையின் மணி விழாவாகிய இந்த அறுபதாவது ஆண்டு விழாவிற்கு, என்னைத் தேர்ந்தெடுத்துத், தலைமை தாங்க அழைத்திருக்கும், மியூசிக் அகாடமியின் தலைவர், மற்றும் அதைச் சார்ந்த குழுவினர் அனைவருக்கும், எனது நன்றிகலந்த வணக்கங்களைத் தெரிவித்துக் கொள்கிறேன்.

இந்த நேரத்தில், என்னை இசையில் உருவாக்கிய குருநாதர்களைக் குறிப்பிட்டுச் சொல்ல விரும்புகிறேன். ஐந்து தலைமுறைகளாக சங்கீதத்தையே உபாசனை செய்து வந்தவர்கள் எனது முன்னோர்கள். எனது பாட்டனார் கொல்லங்கோடு நாராயண பாகவதரும், தகப்பனார் வயலின் விச்வநாத பாகவதரும், நான் வாய்ப்பாட்டுத்தான் பாடவேண்டும் என்று தீர்மானித்து, இசையை போதித்துச் சிறு வயதிலேயே, ஓரளவு பாடக்கூடிய திறமையை உண்டாக்கினார்கள். அதன் பிறகு, இசை சம்பந்தமான பல அம்சங்களைக் கற்க, எனது தந்தையார், மிருதங்க மேதை பாலக்காடு மணி அய்யர் அவர்களிடம் என்னை ஒப்படைத்தார். அரியக்குடி அவர்களிடம் சிஷ்யனாகச் சேர்த்துவிடும் பொறுப்பை மணி அய்யர் அவர்களும், AL; AR. சொக்கையா செட்டியார் அவர்களும் ஏற்றுக் கொண்டார்கள். இந்த சமயத்தில் மணி

அய்யர் அவர்கள் பாலக்காட்டில் வசித்து வந்த ஸ்ரீ. C. S. கிருஷ்ணையர் அவர்களிடம் நான் மாணவனாக இருந்து கீர்த்தனைகள் கற்றுக் கொள்ளவும் ஏற்பாடு செய்தார். அதன் பிறகு, வயலின் மேதை, பாப்பா வெங்கடராமையா அவர்களிடம், சிஷ்யனாக இருந்து கீர்த்தனைகள் கற்றுக் கொள்ளவும் ஏற்பாடு செய்தார், அதன் பிறகு, வயலின் மேதை, பாப்பா வெங்கடராமய்யா அவர்களிடம், சிஷ்யனாக இருந்து கீர்த்தனைகள் கற்றுக் கொள்ள, மணி அய்யரால் சென்னைக்கு அனுப்பி வைக்கப்பட்டேன். பல வருடங்கள் காத்திருந்த பிறகு, 1942-ல், சங்கித ரத்னாகர அரியக்குடி ராமானுஜய்யங்கார் அவர்களிடம், குருகுல வாசத்திற்குச் செல்லும் அந்த நல்ல நாளும் வந்தது.

இந்த சந்தர்ப்பத்தில் அக் காலத்து குருகுல வாசம் பற்றிச் சிறிது கூற விரும்புகிறேன். சிஷ்யன் என்பவன், தான் என்ற எண்ணத்தை மறந்து, எல்லாரும் குருவே என்கிற பிரக்ஞையுடன் குருகுலவாசம் செய்ய வேண்டும், சாதாரணமாக குருகுல வாசம் கஷ்டம் என்பார்கள். என்னைப் பொறுத்த வரையில் அதை ஒரு கஷ்டமாகவே நான் கருதவில்லை. இசையில் நல்ல முறையில் வளர, ஓர் அரிய வாய்ப்பாகவே கருதினேன். ஓரளவு கச்சேரி செய்யக் கூடிய திறமையை எய்திய பிறகுதான், இதுபோன்ற குருகுல வாசம் செய்ய வேண்டும். குருநாதருடன் கூடப் பாடுவதிலும். அவருடன் மேடைக் கச்சேரியிலும், வீட்டிலும் சிநேகிதர்கள் ஜாகையிலும் பிரயாணங்களிலும், எப்போதும் இசை சம்பந்தமான பல விஷயங்களை, நுட்பங்களைத் தெரிந்துகொள்ள, சிஷ்யனுக்கு குருகுல வாசத்தில் நிறைய வாய்ப்புகள் கிடைக்கும். குருவினுடைய நுட்பமான இசைத் திறனை அறிந்து கொள்ளும் சக்தியும் சிஷ்யனுக்கு இருக்க வேண்டும். குருகுல வாசம் செய்யாதவர்களுக்கு இந்த அனுபவங்கள் கிடைப்பது அரிது.

எனது குருநாதர் அரியக்குடி அவர்களுடையசங்கீதத்தி லுள்ள விசேஷத்தைப் பற்றிச் சொல்ல ஆசைப்படுகிறேன். அப்படி நான் கூற முற்படுவது, இசையைக் கற்பவர்களுக் கும் பயனுடையதாக இருக்கும். பாடும் சங்கதிகளில்

விவரம், பாடுவதில் தெளிவு, அழகு, கச்சேரியை அமைத்துக் கொள்ளும் விதம் இவையெல்லாம், சிறப்பான அம்சங்க ளாக இருந்தன. ஒரு கட்டத்தில், அவர் வீணை தனம்மாள் அவர்களுடைய சத்தியமான சங்கீதத்தைக் கேட்டு, அதில் லயித்திருக்கிருர் என்பது என்னுடைய கணிப்பு. தம் முடைய இசையில் இந்த அம்சத்தை மருந்து போல் உப யோகித்து, சௌக்கியமான அம்சங்களைப் புகுத்தி, ரொம்ப அழகாகப் பாடியிருக்கிருர்கள். கமக சுத்தமான அந்த சாரீரத்தில், அவற்றை சமயமறிந்து சேர்த்து அழகு கெடா மல் பாடியதை நான் நிறையக் கேட்டு, மனமுருகிப் போயிரு க்கிறேன். மேடையில் எப்படிக் கச்சேரி செய்ய வேண்டும் என்பதற்கு, எங்கள் குருநாதர் ஓர் எடுத்துக்காட்டாக விளங்கினுர். வெற்றிகரமாகச் கச்சேரி செய்யும் பாதையை, சங்கீத உலகிற்கு வகுத்துக் கொடுத்த மார்க்கதரிசியாவார். கச்சேரி மேடையைக் கோவிலாகவும், ரசிகர்களைத் தெய்வ மாகவும் எண்ணினுர் என்ருல் அது மிகையாகாது. அந்த அளவு ரசிகர்களுக்கு உயர்ந்த ஸ்தானத்தைக் கொடுத்திருந் தார். நமது தென்னிந்திய சாஸ்திரீய சங்கீதத்திற்குக் கூறப்பட்ட வரம்புகளை மீருமல், சம்பிரதாயம் வழுவாமல், அளவிற்குமேல் இசையை வழங்காமல், இசையுடன் கூடிய வார்த்தைகளின் உச்சரிப்புக்களை, அழகு கெடாமல் சொல்லிப் பாடிய பாங்கினை நாம் எவ்வளவோ கேட்டுப் பயன் அடைந்திருக்கிருேம். என் குருநாதருடைய பாட்டு கேட்கப் பரம சுகமாகவும், சுலபமாகவும் இருக்கும். ஆனுல் அதைக் கையாள முற்படும்போதுதான், அதனுடைய கஷ்டம் தெரியும். இப்படிப்பட்ட மிகச் சிறந்த இசை மேதையை குருநாதராக அடையும் பாக்கியத்தை எனக்குத் தேடித்தந்த குருவாவார் பாலக்காடு மணி அய்யர் அவர்கள்.

இப்போது பாடிக்கொண்டிருக்கும் இளந்தலைமுறை யினருக்குச் சில கருத்துக்களை நான் சொல்ல விரும்புகிறேன் தான் அடைய விரும்பும் இசையின் லட்சியம் இசைக் கலைஞருக்கு எப்போதும் உயர்ந்ததாகவே இருப்பதுபோல், அடையும் மார்க்கமும் அப்படியே இருக்க வேண்டும். எப்படியோ அடைந்தால் போதும் என்று இருக்கக்கூடாது. இசைக் கலைஞர் எப்போதும் கற்றது கையளவுதான்

கல்லாததுதான் உலகளவு என்ற எண்ணத்துடன் செயல் பட வேண்டும். அதுதான் அவர்களுக்கு வளர்ச்சியைக் கொடுக்கும். யாரும் கலையின் பரிபூர்ண லட்சியத்தை அடை வே முடியாது. காரணம், கானல் நீர் கண்ணுக்குத் தெரி வது போல் தெரிந்து. நெருங்கும் போது தள்ளிபோவதைப் போல், லட்சியமும் தள்ளிப்போய் கலைஞருக்கும் லட்சியத் திற்குமுள்ள இடைவெளி அப்படியே இருந்துக்கொண்டிருக் கும். இதுவே இயற்கை நமக்கு போதிக்கும் வினயமாகும்.

தென்னிந்திய சாஸ்திரீய சங்கீதத்தைப் பாடிப் பயின்று வருபவர்கள், குரலில் சுருதி சுத்தம் ஏற்படுவதற்காக, சாதகம் செய்யும்முறை பற்றிச் சிந்திக்க வேண்டும். என் சித்தனையைச் சொல்கிறேன். முதலில் வாய்விட்டுப் பாடும் பழக்கம் ஏற்படவேண்டும். வாத்தியம் பயிலுபவர்களும் சுருதியை கேட்டுக் கொண்டே சாதகம் செய்யவேண்டும். தம்புராவை முறைப்படி மீட்டவும், சுத்தமாகச் சுருதி சேர்க்கவும், ஒவ்வொருவருக்கும் தெரிந்திருக்க வேண்டும். இதை எழுதும்போது அமெரிக்காவில் வெஸ்லியன் சர்வ கலா சாலையில் 1966-ல் நடந்த ஒரு நிகழ்ச்சி நினைவிற்கு வருகிறது. வெஸ்லியனில் அப்போது பேராசிரியராக இருந்த டாக்டர் ராபர்ட் பிரவுன், ஒரு நாள் என்னிடம், னக்கு விசித்திரமான ஒரு சிஷ்யர் வருகிறார், அனுப்பி வைக்கிறேன் என்றார். வந்தவர் தமக்குப் பாட்டு, வயலின் மிருதங்கம் எதுவும் கற்க வேண்டாம், தம்புரா மீட்ட மட்டும் கற்றுக்கொள்ள வேண்டும் என்றார். எனக்கு ஒரே வியப்பும், மகிழ்ச்சியும். அந்த சிஷ்யர் தம்புரா நாதத்தில் தம் மனத்தைப் பறிகொடுத்து விட்டார். ஒரு மாத அவகாசத்தில் முறைப்படி கற்றுத் தாமே லயித்து, மீட்டவும் பழகிவிட்டார். சுருதியை கலைக்காத விரல்கள் அவருடையன.

சுருதிக்காக ஹிந்துஸ்தானி இசைக் கலைஞர்கள் பாடு படுவதை நாம் பாராட்டாமலிருக்க முடியாது நம்முடைய இசையில் ஸ்வரங்களில் ஸ்தான சுத்தம், ராக சஞ்சாரங் களில், கமக சஞ்சாரங்களில், ஸ்தான சுத்தம் இவையெல்லா வற்றையும் நினைத்துப் பார்த்து மன ஈடுபாடுடன் பாட

வேண்டும். இசையிலேயே வாய்ப்பாட்டுத் தான் சிறந்தது என்று சொல்லக் காரணம், வாத்தியங்களுக்கில்லாத சிறப்பு அம்சமான சாகித்ய உச்சரிப்பு இருப்பதினுல் தான்.

சாஸ்திரீய சங்கீதத்திற்கு வரவேற்புக் குறைகிறது. கூட்டம் வருவதில்லை என்று பேசப்படுகிறது. என் அபிப் பிராயத்தில் அப்படி அல்ல. நல்லவை கொஞ்சமாகத் தான் இருக்கும், மெதுவாகத்தான் பரவும். சாஸ்திரீய இசையைக் கேட்க விருப்பும் கூட்டம்வரவரப் பெருகித்தான் வருகிறது. எப்படியாவது கூட்டம் சேர வேண்டும் என்பதற்காக இசைக் கலைஞர், இசையை வழங்கும் முறையை மாற்றி, பழமைக்கு ஒவ்வாத புதுமைகளைப் புகுத்தி, கூட்டத்தை ஈர்க்கக் கூடாது. சாஸ்திரீய முறையில் நாம் பாடி, ரசிகர் களை உருவாக்க வேண்டும். கேட்கும் ரசிகர்களும் இசையை எப்படிக் கேட்க வேண்டும் என்பதை உணர்ந்து, வந்து அமர்ந்து, கச்சேரி பூராவும் கேட்க வேண்டும். நம் இசையில் கேள்வி ஞானம் என்பது மிக முக்கியமானது. இசை நிகழ்ச்சியினுடைய வெற்றியில் ரசிகர்களுக்கும், கலைஞர் களுக்கும் முக்கிய பங்கு உண்டு.

இசை நிகழ்ச்சிகளைக் கேட்டு ரசிக்கும் முறைபற்றிச் சில கட்டுப்பாடுகளைச் சொல்ல விரும்புகிறேன். பாடகர் பாடிக் கொண்டிருக்கும்போது, கேட்பவர்கள் கூடக்கூட முனகும் பழக்கத்தைச் செய்யக்கூடாது. பக்கத்தில் சுகமாகக் கேட்டுக் கொண்டிருப்பவர்களுக்குப் பரம இடைஞ்சல் இது. மௌனமாகக்கேட்கும் பழக்கம் ஏற்படவேண்டும்.

மிருதங்கம் தனி ஆவர்த்தனம் வாசிக்கும்போது சில பேர் எழுந்து போகும் பழக்கமும் நல்லதல்ல. அது வாசிப் பவரின் மன மகிழ்ச்சியைக் கெடுத்து விடும். சபையின் நோக்கமறிந்து, தனி வாசிக்கும் நேரத்தைக், குறைத்தோ கூட்டியோ அவர்கள் வாசிக்கத் தயாராயிருக்கும் போது, இருந்து ரசிப்பதுதான் நமது கடமை. இப்படி வாசிக்கும் போது, ரசிகர்களும், இசையைக் கற்பவர்களும் கூடச் சேர்ந்துகொண்டு தாளத்தை அடித்துப் போடக் கூடாது.

இப்படிப் போடுவது, சில சமயம், அரங்கிலுள்ள ஒலி பெருக்கிகள் மூலம், அதிக சத்தத்துடன் எதிரொலி கேட்டு. காலப்பிரமாண சுத்தம் கலந்து பரஸ்பர ஈடுபாடு இல்லாமற்போய் விடுகிறது. இதைத் தவிர்க்கத் தாளத்தை அடித்துப் போடாமல் அமைதியாகக் கேட்டு மகிழ வேண்டும்.

பெயர் வாங்கிப் புகழடைந்திருக்கும் இசைக் கலைஞர் களுக்கு ஒரு முக்கியமான பொறுப்பு இருக்கிறது. தன்னைப் பின்பற்ற பலர் ஆவல் கொள்ளக் கூடும். அப்போதுதான், இசையை வழங்கும் வித்வானின் பொறுப்பும் அதிகமாகி றது. மனத்தில் பக்தியையும், மனச்சாந்தியையும் தூண்டாத இசையைக் கனவில் கூட நினைத்துப் பார்க்கக் கூடாது. இசையைப் பொறுத்த வரையில், நம் முன்னோர்கள் செய்து வைத்திருக்கும் சாதனைகளை, பயபக்தியுடன் அணுகினால், அதுவே நமக்கு நல்ல இசையின் ஒளியைக் காண்பித்துக் கொண்டிருக்கும். இதனால்தான், விக்ஞானத்தில், ஆக்க முறையில் முன்னோக்கும், இசைக்கலையில் பழைமையைப் போற்றும் குணமாகிய பின்னோக்கும் இருக்க வேண்டும் என்று சொல்ல விரும்புகிறேன். நமது முன்னோர்கள், பல நூற்றுண்டுகளாகப் பாடுபட்டுச் செய்து, வைத்திருக்கும். இந்த நமது தொல் இசையை, நல்ல முறையில் பாடுவது தான் நமது கடமை. பழமையைப் பழித்துப், புதுமையைப் புகுத்துவது சரியல்ல என்பது எனது அபிப்பிராயம். பழமை மயைப் பழிக்காமலிருக்க, நம் மனதைப் பக்குவப் படுத்திக் கொண்டாலே, பழமைக்கு பங்கம் வராத புதுமை தானாகவே உதயமாகும். சம்பிரதாயம் எனப்படுவதை, நம் முன்னோர் கள், இசைக்கு வகுத்திருக்கும் சுருதி லய சாகித்திய சுத்தம் இசையின் உதவியால் சாகித்தியத்தில் ஏற்படும் பாவம், காயக தோஷங்கள் இல்லாமல் பாடுவது, எந்த பாஷையில் பாடினாலும் அந்த பாஷையின் உச்சரிப்புப் பிசகாமல், அதன் பொருளை உணர்ந்து பாடுவது, போன்ற வழி முறைகளைத் தான் சென்னார்கள்.

நம் இசையில், சாதக முறைபற்றி எனக்குத் தெரிந்ததில் சிலவற்றைக் கூறுகிறேன். காலை வேளையில் தார ஸ்தாயி

யில் பாடாமல் மந்த்ர ஸ்தாயியில் சாதகம் செய்ய வேண்டும். காலேயில் மேல் ஸ்தாயியில் சாதகம் செய்வது, குரலிலுள்ள சுலபத்தைக் கடுமையாக்கும். மாலேயில் சுலபமாக்கும், ஆ, ஈ, ஊ. ஏ, ஓ, ம், ஓம் என்ற இந்த ஏழு உச்சரிப்புக்களே, ஒவ்வொரு ஸ்வர ஸ்தானத்திலும், நீண்ட நேரம் கார்வை கொடுத்துப் பாடிப் பாடி, சுருதியில் சேர்ந்து நிற்கும் நேரத்தைக் கூடுதல் செய்து கொண்டே, பாடிப் பழக வேண்டும். வாய்விட்டுப் பாடப் பழகினுல் அதுவே பின்ஞல் அடக்கிப் பாடவும் உதவும். முதலிலேயே அடக்கிப் பாடப் பழகி விட்டால், பிறகு வாய்விட்டுப் பாடுவது சிரமமாக இருக்கும். குரலில் சுருதி சுத்தம் ஏற்படுவதற்கு, சுருதி சேர்ந்த தம்புரா, நன்கு டியூன் செய்யப் பட்ட சுருதிப் பெட்டி அல்லது எலக்டிரானிக் சுருதி பாக்ஸ் இவைகளின் உதவியுடன் சுருதியைக் கேட்டுக் கொண்டே அதில் குரல் சேரும்படி பாடிப் பழகுவது நல்ல பயனேக் கொடுக்கும். மேலே சொன்ன ஏழு உச்சரிப்புக்களே, அன்ருடம் அகார சாதகம் செய்தால். சாகித்திய உச்சரிப்பு சுத்தம் கூட ஏற்படும்.

இசைக் கச்சேரியில், நாம் தம்புரா சுருதிக்கு அதிக முக்கியத்துவம் கொடுக்க வேண்டும். சுருதி ஒன்று தான் நம்மை இசைக்கச் செய்கிறது. தம்புராவில் சுருதியை நுட்பமாகச் சேர்க்கும் விதத்தைக் கூட, ரசிகர்கள் கேட்கச் செய்ய வேண்டும். தம்புரா சுருதி என்றதும், ஒரு சுவையான நிகழ்ச்சி நினேவிற்கு வருகிறது. அக்டோபர் முதல் தேதி அகில உலக இசை தினம் என்று அறிவிக்கப் பட்டதும், சென்னே தமிழ்நாடு அரசு இசைக் கல்லூரியின் முதல்வராகப் பணியாற்றிய ஸ்ரீ சந்தியாவந்தனம் ஸ்ரீனிவாச ராவ் அவர்கள், அன்றைய தினத்தைக் கல்லூரியில் கொண்டாட, ஓர் அற்புதமான காரியத்தைச் செய்தார். அன்று கல்லூரியில் இசை நிகழ்ச்சிக்குப் பதிலாக, தம்புராவை சுத்தமாகச் சேர்த்து, மீட்டச் செய்து, அதை அனேவரும் 15 நிமிடம், அமர்ந்து கேட்கும்படி செய்து நிகழ்ச்சியை நிறைவு செய்தார். இப்படி நடந்ததை அறிந்து, வயலின் மேதை எஹூதி மெனுஹின் முதல்வரைப் பாராட்டியும் எழுதியிருக்கிருர்.

நம் தென்னிந்திய சாஸ்திரீய சங்கீதத்திற்கு தமிழ், ஸம்ஸ்கிருதம், தெலுங்கு, கன்னடம், மலையாளம் ஆகிய பாஷைகள் எழுதவும், படிக்கவும் தெரிந்திருப்பது நல்லது. ஹிந்துஸ்தானி கூட தெரிந்திருப்பது நல்லது. ஏனெனில் நாம் பஜன்கள் பாடாமலிருப்பதில்லையே! முற் காலத்தில் சிதம்பரம் அண்ணுமலை சர்வ கலாசாலையின் இசைப்பிரிவில், தெலுங்கு கற்றுக்கொள்ள வேண்டும் என்று இருந்தது. ஒவ்வொரு பாஷையிலும் நாம் மேதைகளாக வேண்டாம். ஓரளவு பேச, எழுத, படிக்கத் தெரிந்திருந்தாலே, அதுவே நம் சங்கீதத்திற்குப் பெரிதும் உதவியாயிருக்கும். ஒரு பாடலை எடுத்துக் கொண்டால், அதை அப்படியே பதம் பிரித்துப், பதம் சேர்த்து வார்த்தைகளாகச் சொல்லத் தெரிந்திருக்க வேண்டும். பாடினுல்தான் சாகித்தியம் சொல்ல வரும் என்று இருக்கக் கூடாது. இதுபோன்ற சிறிய, சிறிய விஷயங்களிலும் கூட நாம் கவனம் செலுத்த வேண்டும்.

இன்னொன்றும் முக்கியமானது. சுருதி சுத்தத்திற்கு எவ்வளவு முக்கியத்துவம் உண்டோ அந்த அளவு லயத்திற்கும் உண்டு. லயம் என்ருல் லயிப்பது என்று கூட அர்த்தம். லயம் என்ருல் வெறும் தாளம் தான் என்று எண்ண வேண்டாம். லயத்தில் காலப் பிரமாணம் உண்டு. பாலக்காடு மணி அய்யர் அவர்கள், லயத்தைப் பற்றி ஒரு முறை சொன்னது ஞாபகம் வருகிறது. வாழ்க்கையில் எப்படி சுகம், கஷ்டம் என்று மாறி மாறி வருகின்றனவோ அதேபோல் தான், லயத்திலும் கஷ்டம் சுகம் உண்டு என்ருர். ஸமம் அரை சுகம், கால் முக்கால் கஷ்டம் என்ருர். கணக்கில் கூடப் பாருங்கள் இதே கஷ்ட சுகம் தான்! இரண்டும் கலந்து வருவதுதான் லயத்திற்கு அழகு. ஒன்று மட்டும் போதும் என்று திருப்தி அடையக் கூடாது. எதற்குச் சொல்கிறேனென்ருல், லயத்தை கடைசியில் பார்த்துக் கொள்வோம், சுருதியை முதலில் பார்ப்போம் என்ருல், சுருதி வந்து விடும், லயம் தாமதமாகும். இரண்டு கண்களும் எப்படி முக்கியமோ, அதேபோல் தான் இதுவும். ஒரே சமயத்தில் சுருதியை லயத்துடன் பாடிப் பழக வேண்டும்.

இந்தக் கட்டத்தில் ஒன்று சொல்ல விரும்புகிறேன். அந்தக் காலத்தில் சனிக்கிழமை தோறும் பஜனை என்று உண்டு. இப்போதும் சில இடங்களில் நடைபெறுகின்றது. வித்வான்களும் நிறைய அதில் பாடியிருக்கிறார்கள். தஞ்சாவூர் மிருதங்கம் நாராயணஸ்வாமி அப்பா என்பவர் பஜனையில் விரும்பி மிருதங்கம் வாசிப்பாராம். இப்போது, உலகில் எங்கு போனாலும், வியாழக்கிழமை தோறும் ஸாயிபஜன் மிகுந்த பக்தியுடன் பாடப்பட்டு வருகின்றது. அமெரிக்க நாட்டிலுள்ள ஸாயி பக்தர்களும், நம்மவர்களும், தூய மனத்துடன், சிரத்தையுடன், இசைப்பதைக் கேட்டு நான் வியந்திருக்கிறேன். ஸாயி பஜன் பாடுவதில், ஓர் ஒழுங்கு முறைக் கட்டுப்பாடு இருக்கிறது. குழந்தைகள் முதல், பெரியவர்கள் வரை, பங்கு கொள்ள வேண்டிய ஒரு சிறந்த ஏற்பாடு இது. எளிய மெட்டுக்களில் சிறிய சிறிய நாமாவளிகளை, சுருதியுடனும், தாளத்துடன் பாடுவது சிறந்த முறையாகும். இதனால் குழந்தைகளுக்கு, சுருதியும் தாளமும் பழக்கப்பட்டு விடும். அவற்றை நம் பிராசீன ராகங்களிலுங்கூட எளிமையாக அமைத்துப் பாடவேண்டும்.

இசைக் கலைஞர்களுக்குப் பரந்த தெய்வ சிந்தனையும் கட்டுப்பாடான சாத்வீக ஆகாரப் பழக்க வழக்கங்களும் சங்கீத சித்திரம் எழுதும சுவராகிய, இந்த உடம்பை கட்டுப்பாடான வாழ்க்கை என்ற உயர்ந்த நெறிகளை அமைத்துக் கொண்டு, சதா சங்கீத சிந்தனையாகவே வாழ்ந்துவர வேண்டும்.

வாசுதேவாச்சாரியர், பாபநாசம் சிவன் போன்ற வாக்கேயகாரர்கள் நம் காலத்தில் செய்திருக்கும் இசைத் தொண்டினை என்றும் மறக்க முடியாது.

இந்த உரையை முடிப்பதற்கு முன்னால் நமது இந்திய மாநில சர்க்காருக்குச் சில வேண்டுகோள்களை விடுக்க விரும்புகிறேன்.

தம்புரா, சுருதிப்பெட்டி, வீணை, மிருதங்கம் போன்ற பல இசைக் கருவிகளைச் செய்யும் கைவினைக் கலைஞர்களுக்கு, அவர்கள் கஷ்டப்படாமல் தொழில் செய்ய, குறைந்த வட்டியில் பாங்க் மூலம் கடன் தொகை தாராளமாக வழங்கி, அவர்கள் நல்ல வாத்தியங்களை உருவாக்க உதவ வேண்டும்.

மேல் நாட்டில், எல்லாப் பள்ளிக் கூடங்களிலும் இசை போதனை உண்டு. நம் நாட்டிலும் நம் இசையை போதிக்கத் தக்க ஆசிரியர்களை நியமித்து, எல்லாக் குழந்தைகளுக்கும் இசை பயிலும் வாய்ப்பினை அளிக்க வேண்டும்.

சமீபத்தில் இசைக் கலைஞர்கள் ஒன்று கூடி சாஸ்திரீய சங்கீதக் கலைஞர்கள் மன்றம் (CLASSICAL MUSICIANS FORUM TAMIL NADU) என்ற அமைப்பை ஏற்படுத்தி, இசைக் கலைஞர்களுடைய நன்மைகளுக்காகப் பாடுபட, உருவாகியிருக்கிறது. இசைக்கலைஞர்களுக்குங் கூட, (INDIVIDUAL CONCESSION) எல்லா வகுப்புக்களிலும், அரைக்கட்டணச் சலுகை வழங்க வேண்டும் என்று கேட்டுக் கொள்ளப் பட்டிருக்கிறது. அவர்களுக்குவிமானத்திலுங்கூட கட்டணச் சலுகை வழங்க வேண்டும் என்று கேட்டுக்கொள்கிறோம்.

நல்ல முறையில் அமோகமாக வளர்ந்து வந்திருக்கும் சென்னை மியூசிக் அகாடமிக்குப் பெரிய பொறுப்புக்கள் பல இருக்கின்றன. அதற்குப் பொருத்தமான தலைவரும்கிடைத்திருக்கிறார். மற்றவர்களின் துணையுடன் எதையும் அவரால் செய்ய முடியும். இசைக் கலைஞர்களாகிய நாங்கள் எங்களுடைய ஒத்துழைப்பை எப்போதும் போல் உங்களுக்குத் தந்து கொண்டிருக்கிறோம். இனியும் தர சித்தமாக இருக்கிறோம். ஒரு வேண்டுகோள். இசைக் கலைஞர்களின் கச்சேரிகளை, டேப் செய்யும்போது, அதனுடைய லௌகிக பலன்களை கலைஞர்களும், அடையச் செய்ய வேண்டும். இதற்கு டேப் எடுக்கும் தனி நபர்களும், அகாடமியாரும் வழிகாட்டிகளாக இருந்து உதவ வேண்டும்.

இன்று முதல் 16 தினங்கள் நடக்கவிருக்கும் இந்த இசை விழாவினை, நல்ல முறையில் நடத்த இசைக்கலைஞர்கள் ரசிகப் பெருமக்கள், வித்வத் சபையைச் சேர்ந்தவர்கள் அனைவரும், எனக்குத் துணையாக இருந்து, உதவி புரிய வேணும் என்று, உங்களை இருகரங்கூப்பிக் கேட்டுக் கொள்கிறேன். நான் நல்படியாகப் பாடிக் கொண்டிருக்க வேண்டும் என்ற உங்களுடைய நல்லாசிகளையும் பிரார்த்திக்கிறேன்.

எனது குருநாதர்களுடைய பாதாரவிந்தங்களுக்கு என்னுடைய நமஸ்காரங்களை சமர்ப்பித்துக் கொண்டு இந்த உரையை நிறைவு செய்கிறேன்.

நன்றி. வணக்கம்.

English Version of the Presidential address of

VIDWAN K. V. NARAYANASWAMY,

To Rajya Seva Nirata Sangita Kalanidhi Dr. Semmangud Srinivasa Iyer who inaugurated this festival, to Vidwans and Vidushis, to those on the stage and to the music lovers in the auditorium, I convey my respectful obeisance. I cannot be sufficiently grateful to the President and members of the Executive Committee of the Music Academy for extending to me the rare privilege of presiding over the deliberations of the 60th annual conference of the Academy.

On this occasion I wish to recall with a sense ef deep gratitude my "Gurus" who shaped me in the music field. I belong to a family with hoary traditions in music. For five generations my forefathers had been performing "sangeeta upasana". My grand father Shri Kollengode Narayana Bhagavathar an my revered father Vioiln Viswanatha Bhagavathar were particular that I must learn only vocal music and with that end in view taught me vocal music and worked hard to crcate in me a limited capability to sing even from my childhood. Later, to learn all aspects of music, my father entrusted me to the care of Mridangam maestro Palghat Mani Iyer. Both Shri Palghat Mani Iyer nnd Shri AL. AR. Chokkia Chettiar were responsible for entrusting me to the care of Shri Ariyakudi Ramanuja Iyengar, I was also for some time under the tutelege of Shri C. S. Krishna Iyer of Palghat who taught me some kirtanas. Shri Mani Iyer arranged for my trip to Madras to learn vocal music under the violin maestro Papa Venkatarama Iyer and I became his disciple, After a lapse of many years during which I learnt the art of vocal music, came the great day when I had the good fortune to meet Sangita Ratnakara Ariyakudi Ramanuja Iyengar and became his disciple under the Gurukula system in 1942.

I wish to say a few words about Gurukulavasam of those days. This would become a meaningful and rewarding experience only when the disciple forgets his own self and looks upon the Guru as the sole benefactor. There is a general view that Gurukulavasam is a difficult process. As far as I was concerned I did not consider it so. In living with the master, the sishya gets an opportunity to earn the intricacies of music while accompanying the guru in concerts, during his travels and in his conversations with his friends. But the sishya must have the capacity to assimilate these intricacies. Those who do not undergo Gurukulavasam miss this opportunity.

I wish to apprise this audience about the salient features of the music concerts of my Guru Shri Ariyakudi, Such an attempt on my part will be of immense benefit to the fresh entrants in the field. In the music of my teacher, one recognised beauty, poise involvement, elegance and a facile and reposeful style. One should emulate the manner in which he arranged the programme. It is my view that he was very much impressed and charmed by the artistic loveliness which Veena Dhanammal brought into her music. Some of these nuances he introduced into his own music.

I have been profoundly moved by the elegance and richness of his attractive voice. His songs were noted for their impeccable form and substance. His concerts were always very successful and he was the foremost exponent of all the points for the conduct of an ideal concert He charted out the path for musicians for the successful presentation of a concert. It is no exaggeration to say that he considered the concert dais as a temple and the audience as divine representatives. He allotted a high place for music lovers. Without transgressing the limits of Carnatic music and not swerving from established traditions, not indulging excesses and pronouncing the syllables in clear and telling tune he brought to bear great beauty on his songs. His songs were full of simplicity and vivid loveliness. He sang apparently with remarkable ease, comfort and felicity; but those of us who have tried to follow his path, know how difficult the task is. The credit for my getting this great guru rightly belongs to Palghat Mani Iyer.

I wish to give expression to some of my considered views for the benefit of young and upcoming musicians. We must aim high and we must strive our utmost to attain the aim, And the methods we choose must be as noble as our aim. We must not be satisfied with short cuts. Musicians must be conscious of the limitations of their knowledge and should approach the problem with a view to attaining perfection. It is not possible to attain the ideal in art. For the ideal is like a mirage; the closer we approach the farther it recedes. The gap will always be there. This is the humility that we should learn from nature,

Those who seek to learn South Indian classical music must aim at tonal excellence in tune with 'sruti'. Let me share with you my thoughts. We must learn to sing with a full voice and even those who learn instrumental music must learn to play in perfect harmony with 'sruti'. They must learn to tune the 'thambura' and set it to the 'sruti' required for the occasion. To explain this aspect, I wish to recall an incident which took place at the University of Wesleyan in America in the year 1966. Dr. Robert Brown, then professor, University of Wesleyan, told me that he would be sending an unusual student. This person came and said that he only wanted to learn how to tune a thambura and produce the required 'sruti' and not to learn vocal music, violin or mridangam. I was pleasantly surprised. The trainee applied himself totally to that task and within one month acquired mastery over tuning the thambura and ensuring the required 'sruti'.

So far as ,Sruti' is concerned Hindustani musicians evoke our admiration. In Carnatic music, we must have an eye on sthana suddham in singing swaras and ragas and on clarity in pronunciation and sing with deep involvement. Vocal music is superior to instrumental music in as much as it contains 'sahitya enunciation'.

It is said that South Indian classical music is becoming less and less popular and that it does not attract crowds. I do not subscribe to this opinion. Good things are not always abundant and do not get distributed quickly. I find that day by day more and more people are being attracted towards Carnatic music. It is

up to us musicians to sing in a pure form and not to introduce innovations at the cost of tradition with a view to attracting crowds. We must create true rasikas by strictly adhering to tradition. The audience also must develop the proper mood in order to sit through the entire performance and listen to Carnatic music with proper appreciation of its subtle points and nuances. In our music, listening knowledge is of vital importance. Both the artiste and the rasikas have an equal part to play in the success of a concert.

I would like to dwell upon the discipline required on the part of rasikas. They must not resort to humming the tune as the musician develops a raga or kriti. This will cause undesirable disturbance to the other listeners. We must learn to listen to music in silence. It has become a tendency for some people to get up and leave the hall when the mridangist starts his tani avartanam. This will spoil the mood of the artiste. When they are ready to extend or cut down the avartanam to cater to the audience it is the duty of rasikas to stay on and listen. The audience, should not slap their hands and cause disturbance to the calm atmosphere in the hall. Sometimes the hand beats by the audience are picked up by the amplifier, fed back to the stage and upset the rhythm of the artistes. To avoid this, rasikas must eschew the practice of loudly marking the taia.

A great responsibility devolves on those who are reputed in the field of music. There may be many keen on following in their footsteps. That makes the vidwan's responsibilities all the greater. They should not sing in a way which does not generate bhakti and peace and equipoise of the mind. Our forefathers strove hard and have given us songs of eternal value. What is required is a devout approach to them. Science calls for a spirit of quest and constructive inquiry; music needs reverence to tradition. In my view it is not right to ridicule what is old and impose what is new.

As long as we are mentally attuned to accepting what is old, the new that emerges will cause no damge to tradition. "Sampradaya" connotes "sruti laya sahitya suddham", the bhava imparted

to sahitya by music and singing without "gayaka dosha". We must acquire the ability of pronouncing the words properly in whatever language we sing, with a full grasp of their meaning. This is what our forefathers have advised us.

I would now like to touch upon the importance of "sadhana" in singing. During "sadhana" in the morning, one should not resort to "tara sthayi" but should sing in "mandra sthayi". If we resort to "mel sthayi" singing in the morning, it will result in harshness of tone and spoil its easy flow. In the evenings, it will be a helpful factor. We must pronounce the letters, aa, ee, oo, ye, o, m, om in every swara sthanam with long karvais and tune it with the sruti, gradually increasing the alignment in each swara. If we go on practising in such a manner and learn to sing with voice reaching out, it will facilitate us to modulate our voice in any con trolled manner. If we restrain the voice in the early stages, ful-throated singing will later become impossible.

In order to arrive at sruti purity, we must have the aid of a well-tuned tambura, or a sruti box or an electronic sruti box, and practise regularly with them. This will have good results. Daily practice of the seven pronunciations mentioned above will produce "sahitya suddha".

The tambura occupies an important place in our music and we must enable the audience to appreciate tambura sruti. I wish to recall in this connection an interesting incident which took place on October 1 when the World Music Day was being celebrated The Principal of the Govt. College of Music, Madras, Shri Sandhyavandanam Sreenivasa Rao, did something unique to observe the day in the college. Instead of a music concert he arranged a programme of tuning a tambura accurately and playing it, thus enabling the audience to listen to its Nada for 15 minutes. On hearing of this, violin maestro Yehudi Menuhin wrote to the Principal commending his action.

In order to become proficient in South Indian music, we must learn to be proficient in Tamil, Sanskrit, Telugu. Kannada and Malayalam. It is also advisable to learn Hindustani which abounds in Bhajan songs, for don't we include bhajans in our concerts? At one time in the music section of Annamalai University, Chidambaram. learning Telugu was compulsory. It is not necessary that we become scholars in these languages. It will suffice if we learn to speak, read and write these languages to a certain extent. When we take up a song we should know how to break it into phrases and syllables. It is not correct to assume that we learn sahityam only when we sing. We have to pay attention to these small points.

As important as sruti is laya suddham. Layam means involvement. It is not merely the beats. In laya there is "kala pramanai" I still remember the opinion expressed by Palghat ManiIyer in this regard. In laya there is difficulty and comfort alternatively, as in the case of life, which is a mixture of pain and pleasure. Both these aspects must find a due place In laya. We must not rest content if we attain perfection either in laya or in sruti alone. If we assume that we can pay attention first to sruti and later to laya, we will attain sruti, but laya will elude us. Laya and sruti are like the two eyes. We must acquire the abiltty to attain perfection in both the aspects. We must always practise sruti and laya together.

I wish to tell the enlightened audieuce about the good old practice of conducting bhajanas every Saturday. There was the practice of holding bhajanas in which reputed vidwans participated. The reputed musician, Thanjavur Mridangam Narayanaswamy Appa used to take part in bhajanas by playing on the mridangam. All over the world today, we find the good practice of Sai bhajans every Thursday. I have been amazed by the singing of bhajans in America by American and Indian Sai devotees with sincerity and purity of mind. Singing Sai bhajans involves a certain discipline and orderliness. It is a good arrangement to enable the young and the old to participate. Short Namavalis are rendered in easy tunes. This enables children to pick up sruti and laya. We must try to introduce such aspects in our Carnatic ragas also.

Musicians must have a prayerful attitude. They should take Satvik food calculated to have a sober effect on their mind and action. We must have a disciplined life with firm commitment to moral and ethical values. We must be deeply involved in music.

We cannot forget the yeoman service rendered to the cause of music by such great vaggeyakaras as Vasudevachariar and Papanasam Sivan.

Before I conclude my address, I wish to make a special appeal to the Union and State Governments. Artisans who are manufacturing tambura, sruti box, veena, mridangam, etc. must be helped in a big way. Nationalised banks must help them liberally with large loans at low rates of interest so that they can produce good instruments,

In foreign countries, music is taught in all schools. This system should also be introduced in all schools and competent music teachers appointed for the purpose. By such means, all school going children will be facilitated to learn music.

It is a matter for gratification that quite recently a forum titled "Classical Musicians' Forum – Tamil Nadu" has been formed to look after the interests of musicians. Railway concession at half the fare should he extended to individnal musicians also in all classes. This concession should apply for air travel also.

The Music Academy, Madras, which has grown into a mighty and prestigious institution, carries a heavy, responsibility. The Academy has as its President a very capable person, with high executive ability. So far as we artistes are concerned, we have been extending our co-operation to the Academy and will continue to do so. One request; when concerts are tape recorded, the monetary benefits that accrne must be shared by the musicians also. In this matter, those recording the concerts in their individual capacity as well as for the Academy should show the way.

From today, this conference and festival will be celebrated for sixteen days. With folded hands I solicit the help and support of musicians, the audience and the Music Academy authorities. I seek your prayers and blessings to enable me to continue to sing as I have been doing and with undiminished popularity.

I conclude my address but not before offering my salutations to my "Gurus". My respects and thanks to you all.

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60th Annual Conference, 1986-87
Agenda of the Experts' Committee Meetings

18-12-86	Devotional Music	Sri V. Somasundaram	Singing of Thevaram Verses from Gnana sambandar, Appar and Sundarar
	Lecture-demonstration	Dr. A. Anusuya Devi	Interaction between classical Music and Folk music
	Honouring of Kirtana-charya C. R. Srinivasa Iyengar & B. Subba Rao, Musicologists, posthumously.	Members of the Experts Committee	Tributes
	Lecture-demonstration	Dr. M. Prameela	Traditional songs sung in Harikatha
	Demonstrafion	Dr. Prapancham Sitaram	Blowing techniques in flute-playing
19-12-86	Devotional Music	The Krithika Bhajan Mandali	Singing of Tiruppugazh of Arunagirina-thar
	Honouring of Vidvan M. D. Ramanathan	Sri K. V. Narayanas vamy	
	Talks & Demonstration	Dr. S. Seetha and Smt. Suguna Varadachari	Graha Bheda in Muthuswamy Dikshitar's Compositions
	Lecture-demonstration	Smt. Subhashini Parthasaraty accompanied by Smt. Nirmala Sundararajan	Kshetrajna

	Lecture-demonstration	Smt. Kalpakam Narayanan accompanied by Smt. Sulochana Subramaniam. Smt. Saraswati Sundaram & Miss Meera Bhat	Mysore Vasudevacharya as Music Composer
20-12-86	Devotional Songs	Saraswat Mahila Samaj	Singing of Bhajans
	Special Guest Smt. D. D. Pattammal Remembrance Day of Nadaswaram Maestro T.N. Rajaratnam Pillai		
	Lecture-demonstration	Sri K. Raja	Paripujana Panchamrita Vannam, a rare musical piece by Pamban Swamigal
	Reading of Paper	Prof. Trichy Sankaran of York University, Toronto, Canada	Traditional models and the yati concept in Vadyá Sangita
	Recital	Sri K. V. Narayanaswamy accompanied by Kovai Balu on the violin and Ramnad Raghavan on Mridangam	First ten verses of Andals' Tiruppavai as set to music by Ariyakudi Ramanuja Iyengar

21-12-86	Devotional Music	Sri V. Muthukrishnan	Verses from the Nalayira Divya Prabandham of the Alvars and Andal
	Lecture-demonstration	Sri K. S Subramanian assisted by Smt. Ranganayaki Rajagopalan & Smt. Rajeswari Padmanabhan	Karaikudi School of Vina playing
	Lecture-demonstration	Dr. P. Venugopala Rao assisted by Dr. M. Prameela & Sri Mohan Krishna	Musical Compositions of Sadasiva Brahmendra
	Recital	Sri K. V. Narayanaswamy	Utsava Prabandham of Swati Tirunal
	Book Release	Released by Sri T. S. Parthasarathy and first copy handed over to Sri K.V. Narayanaswamy	English edition of the Sanskrit work 'Bhakti Manjari' of Swati Tirunal
22-12-86	Devotional Music	Smt. Kamala Sitaraman & Party	Bhajans in different languages
	Lecture-demonstration	Smt. Rajalakshmi Santhanam	Harikesanallur Muthayya Bhagavatar's Tamil Compositions
	Recital	Si Titte Ktishna Iyengar	A kriti in Sanskrit specially composed by him on the Music Academy to mark its Sixtieth Conference and four rare pieces of Purandara Dasa
	Lecture-demonstration	Ustad Shujaat Hussain Khan	Techniques of playing the Sitar

23-12-86	Devotional Music	The Sriram Nagar Ladies Club	Rendering four kritis from the Navaratri group composed by Swati Tirunal
	Talk and demonstration	Sri Mannargudi Sambasiva Bhagavatar	How kritis help in developing raga alapana.
	Lecture-demonstration	Smt. Vidya Shankar	First compositions of the Music Trinity
	Lecture-demonstration	Tavil Vidvan Valangaiman Sri Shanmuga Sundaram Pillai	Different Techniques of Playing the Tavil
24-12 86	Devotional Music	Smt. Sujatha Vijayaraghavan	Hindi Bhajans
	Lecture-demonstration	Sri B. Rajam Iyer	Swarajatis of Syama Sastri
	Paper Reading	Dr. Robert E. Brown Professor of Music, San Diego University, USA	Recent research in Desi Talas
	Lecture-demonstration	Dr. S. Pinakapani	The teaching of Swara Kalpana
25-12-86	Devotional Music	The Subhasruti Group	Tamil Songs on Adi Parasakti
	Musical recital	Sangita Kalanidhi Smt. D. K. Pattammal Smt. Rukmini-Violin - Sri T.A.S. Mani - Mri-dangam Sri R.A. Rajagopalan - Ghatam	

	Dr. V. Raghavan Shashty-abdapurti Endowment Lecture	Dr. Padma Subramanyam	The rasa theory according to Bharata and Bhoja as described in Natya Sastra and Sringara Prakasa
26-12-86	Devotional Music	Smt. Saroja Soundararajan	Kannada compositions of Kanaka Dasa
	Talk	Sri C. S. Krishna Iyer	Some reflections on Carnatic Music
	Lecture-demonstration	Sri T. V. Gopalakrishnan	Idiom and Musical expression in Carnatic and Hindustani Music
	Demonstration	Smt. Gomathi Viswanathan	Madhyama Kala in Carnatic Music
27.12-86	Devotional Music	Thiruvaranga Kuzhuvinar	Selections from Purandara Dasa's Devaranamas and Tyagaraja's Divyanama Sankirtana Kritis.
	Day of remembrance of Vina Dhanammal & Ramnad Krishnan		...
	Recital	Sri K. V. Narayanaswamy	Nine verses from Andal's Tiruppavai set to music by Ariyakudi Ramanuja Iyengar
	Talk and demonstration	Sri T. Viswanathan	Vina Dhanammal family repertoire in Carnatic Music

	Lecture-demonstration	Dr. Shatrughna Shukla Professor of Music Delhi University	Thumaris in different styles
28-12-86	Devotional Music	Raga Ranjani Group	Devotionals in Telugu from Andhra Pradesh
	Remembrance Day of Gottuvadyam Narayana Iyengar. Special Guest Dr. S. Pinaka Pani	Sri Ravi Kiran	
	Lecture-demonstration	Sri M. S. Gopalakrishnan accompanied by Kumari Narmada	The practice and techniques of playing the violin
	Recital	Sri K. V. Narayanaswami	Last ten verses of Andals' Tiruppavai
	Lecture-demonstration	Smt. Sudharani Raghupathi	The parrot as a messenger in Abhinaya.
29-12-86	Devotional	Smt. Chitra Krishnaswamy and party	Sections from the Nachiar Thirumozhi of Sri Andal
	Day of remembrance for Kanchipuram Nayana Pillai and Pudukottai Dakshinamurthy Pillai	Trichy Sri Swaminatha Iyer	Tributes
	Lecture-demonstra:ion	Dr. Gowri Kuppuswami & Dr. M. Hariharan	Tiruvottiyur Tyagayyar and his compositions

	Lecture-demonstration	Smt. R. Vedavalli	Some landmarks in Carnatic Music
	Talk and dance demonstration	Smt. Mythili Kumar San Jose, U.S.A.	Aspects of Siva Tandava
30-12-86	Devotional Music	Sri Purandara Dasar Mandali	Selection from the Devaranamas of the Dasas
	Special Guest Smt. M. L. Vasanthakumari		
	Day of remembrance of Palghat Anantharama Bhagavatar & Palghat Rama Bhagavatar	Sri K. V. Narayanaswamy	Tributes
	Talk	Sri Nookala Chinna Satyanarayana	Sahitya bhava and Swara Bhava in 'Endaro Mahanubhavulu'
	Illustrated Talk	Sri T. S. Balakrishna Sastrigal	Kriti 'Gitarthamu' of Tyagaraja in Suruti
	Talk and demonstration	Pandit C. R. Vyas	Gharanas in Hindustani Music
31-12-86	Devotional Music	Smt. Sowmini Ramakrishna & Party	Selected tarangams from the Krishna Lila Tarangini of Narayana Tirtha
	Remembrance Day of Dr. T. Srinivasaraghavan	Sri S. Parthasarathy	Tributes

	Paper reading	Sri V. V. Narasimhacharya	Sangitam & Sankirtanam
	Talk and demonstration	Smt. Sita Narayanan	Bhajans and their composers
	Talk and demonstralion	Thanjavur Sri Sankara !yer and Kum. Anuradha	Tamil Pancharatna kritis composed by Gopalakrishna Bharati
1-1-87	Devoional Music	Students of Advanced course of the Teacher's College of Music. Smt. Subhashini & Party	Abhirami Padikam
	Harikatha in Sanskrit	Kum. D. Umamaheswari Felicitation by Sri A. V. Subrahmanyam in Sanskrit	Kumarasambhavam of Kalidasa

Meetings of the Experts Committee

18th DECEMBER 1986

The first day's meeting of the Experts' Committee of the Music Academy, held in connection with its 60th annual conference, began with the singing of Tevaram by Sri V. Somasundaram, Tevaram teacher of the Tamil Isai Kalluri. Vidwan K. V. Narayanaswamy, president of the conference was in the chair. The verses had been selected from the works of Jnanasambandhar, Appar and Sundarar and were sung in Tamil panns like Kausikam, Kurinji, Sikamaram and Nattapadai. Alandur Natarajan on the violin and Umayalpuram Mali on the mridangam accompanied the singer.

Dr. A. Anasuya Devi presented a lecture-demonstration on the 'Interaction between classical music and folk music'. A book of women's songs, compiled by her with notation, was released by Sangita Kalanidhi D. K. Pattammal. The speaker said that folk music was older than classical music but co-existed with the latter for many centuries. The names of composers of folk songs were nor known but they seem to have influenced considerably even classical composers like Annamacharya Bhadrachala Ramadasa and Tyagaraja. Tyagaraja, in particular, has used many Telugu folk tunes in his Divyanama Sankirtanas, Utsava Sampradaya kritis and Nauka Charitram. The speaker sang a number of examples to show the influence of folk music on classical ragas like Navroz, Kurinji, Anandabhairavi and even Pushpalatika.

Kirtanacharya C. R. Srinivasa Iyengar and B. Subba Rao, two outstanding musicologists of this century, were posthumously honoured and speeches were made praising their services to music. Subba Rao had compiled a monumental thesaurus of ragas called 'Raga Nidhi' in four volumes describing the lakshanas of over a thousand ragas and got it published by the Music Academy.

Dr· M. Prameela, Lecturer in Music, Madras University gave a lecture demonstration on 'Traditional songs sung in Harikatha'. She said that as the Harikatha form came to Tamilnadu from the Maharashtra area, many Marathi metres and songs were adopted even in purely Tamil Harikathas. Saki, Dindi, Ovi, Panchachamaram and Khadga were some of the metres in vogue even today. A Harikatha commenced with five songs in Marathi known as the Panchapadi on Ganesa, Anjaneya and other deities. Later, songs in many languages like Sanskrit, Tamil, Telugu, Kannada and even Hindi were sung in Carnatic and Hindustani ragas. Moropanth, Raghunatha Pandit and Chintamani Kavi were some of the composers in Marathi while Tukaram's abhangas were freely sung. The speaker sang examples of Harikatha songs in various metres and languages as illustrations.

Dr. Prapancham Sitaram gave a demonstration on blowing techniques in flute-playing. He said that the flute being a wind instrument, a flute player should cultivate proper breath control particularly at the beginning stages. The position of the jaw, lips and the tongue played an important part while negotiating gamakas. Indian flutists did not use stoccato notes as in Western music, but in Hindustani music such notes were sometimes used for Jhor and Jhala.

19th DECEMBER 1986

The Krithika Bhajan Mandali sang a selection from the Tiruppugazh of Arunagirinatha in different ragas and talas at the commencement of the meeting ol the Experts' Committee. The songs presented included pieces from the Perutta Vachanam, Vel Viruttam and Mayil Virutham.

Vidwan M. D. Ramanathan was posthumously honoured and the conference president Sri K. V. Narayanaswmy paid a rich tribute to the unique musical style of Vidwan Ramanathan.

Dr. S. Seetha, Head of the Department of Indian music, University of Madras, presented a talk on 'Graha Bheda in Muthu-

swami Dikshitar's Compositions'. She gave a demonstration of Graha Bheda on the Vina while Smt. Suguna Varadachari of the same University sang a faw pieces as illustrations of Dikshitar's technique. The speaker said that Dikshitar had adopted this techique in three kritis in ragas which were all janyas of Mayamalavagaula, as published in notation in the Sangita Sampradaya Pradarsini of Subbarama Dikshitar. The Kritis were 'Sadavinuta sadare' (Revagupti), 'Renukadevi' (Kannada Bangala) and 'Gunijanadi' (Gurjari). Graha bheda denoted the shift of the adhara sruti and the tonic when the same notes yielded another raga. Dr. S. Ramanathan said that considerable research was needed to present a paper like the one read by Dr. Seetha.

Smt. Subhashini Parthasarathy, accompanied by Smt. Nirmala Sundararajan, gave a lecture-demonstration on Kshetrajna. The speaker said that her recent research into the subject had brought to light several new facts about the composer whose place of birth might be somewhere in Tamilnadu. Kshetrajna had spent many years at the courts of Tirumala Nayak at Madurai and VIjayaraghava Nayak at Thanjavur. He had handled about 40 rakti ragas of Carnatic music and Kambhoji and Chaputala appeared to be his favourites. There was a variety of eduppus in his padams which highlighted the nuances of the ragas selected. Smt. Parthasarathy and Smt. Sundararajan sang 'Vadaraka pove' (Kambhoji) 'Payyeda' (Nadanamakriya) and other padams as illustrations.

Smt. Kalpakam Narayanan presented a lecture demonstration on Mysore Vaaudevacharya as music composer. She said that although Vasudevacharya's father had intended that his son should become a Sanskrit scholar, the latter decided to learn music and underwent gurukulavasam for six years under Patnam Subrahmanya Iyer at Thiruvaiyaru. The Acharya learnt not only music but also the technique of composing Kritis and later wrote nearly 300 pieces.

The Acharya was an adopt in composing sparkling chittaswaras which he added to many of his kritis. Accompanied by

Smt. Sulochana Subramaniam, Smt. Saraswati Sundaram and Miss Meera Bhat, the speaker sang 'Srimadadi Tyagaraja' (Kalyani), 'Rarayani' (Kharaharapriya) and 'Mahatmule' (Rishabhapriya).

20th DECEMBER, 1986

The meeting of the Experts Committee commenced with the singing of bhajans in different languages by members of the Saraswat Mahila Samaj. Songs in Sanskrit, Kannada, Marathi and Hindi were sung in Hindustani ragas like Bhairav, Bhimpalas, Mishra Mand, Bagesri and Todi.

Sangita Kalanidhi D. K. Pattammal was the special guest of the day which was also observed as a day of remembrance for the Nagaswaram maestro T. N. Rajarathnam Pillai.

Sri K. Raja presented a lecture demonstration on the 'Paripujana Panchamrita Vannam', a rare musical piece in the chandam metre composed by Pamban Swamigal (1850-1929). The speaker said that Pamban Swamigal was a great saint whose life's mission was to spread devotion to Lord Subrahmanya and he composed 6666 verses in praise of his personal deity. Following the style of Arunagirinatha, Pamban Swamigal composed the Panchamrita Vannam in five sections in different chandam meters full of tala intricacies and prosodical beauty. Sri Raja sang selections from the Vannam to illustrate the versatility of the saintly composer.

Professor Tiruchi Sankaran of the York University, Toronto, Canada read a paper on "Traditional models and the Yati concept in Vadya Sangita" and demonstrated on the mridangam the points explained by him in his talk. The speaker said that a number of rhythmic models and improvisatory tools could be found in the traditional drum composition. Linguistic syllables and drum sequences were known to co-exist in a systematic relationship. All classical drumming, the speaker said, took place within the context of a repeated metric cycle of beats

called ' tala '. Talas had their own individuality, distinct structures and specific rhythmic contours. The six traditional varieties of Yati, involving reduction and expansion. played an important part in the traditional models of talas.

Accompanied by Kovai Balu on the violin and Ramnad Raghavan on the mridangam, Vidwan K, V. Narayanaswamy, conference president, sang the first ten verses of Andal's Tiruppavai as set to music by his guru Ariyakudi Ramanuja Iyengar. The first five verses had been set up in the five ghana ragas of Carnatic music viz. Nata, Gaula, Arabhi, Varali and Sriraga and the next five in Sankarabharanam, Bhairavi, Dhanyasi, Hamirkalyani and Todi. Sri Narayanaswamy explained the background against which his guru selected particular ragas to suit the moods and the import of the original verses of Andal.

21st DECEMBER 1986

Sri V. Muthukrishnan sang a selection of verses from the Nalayira Divya Prabandham of the Alvars and Andal at the commencement of Sunday's meeting of the Experts' Committee. The day was observed as a day of remembrance for the renowned mridangam vidvan, Thanjavur Vaidyanatha Iyer. Sri Umayalpuram Sivaraman spoke on the contribution of Vaidyanatha Iyer to the art of playing the mridangam by evolving a unique style of his own which he taught to distinguished pupils like Palghat Mani Iyer.

Sri K. S. Subrahmanyam, Reader in music, University of Madras and adopted son of Karaikudi Sambasiva Iyer, presented a paper on the Karaikudi school of Vina playing. He was assisted by Smt. Ranganayaki Rajagopalan and Smt. Rajeswari Padmanabhan, principal disciples of Karaikudi Sambasiva Iyer, who demonstrated, on the Vina, the essential features of the Karaikudi style.

The speaker said that Sambasiva Iyer represented the seventh generation in the Karaikudi tradition which maintained down the centuries, a uniform pattern of handling the Vina. He demonstra-

ted on his Vina how the initial exercises were being taught in three octeves and speeds with an alternating plucking technique. The Karaikudi school was known for its repertoire of many rare Kritis. Smt. Ranganayaki and Smt. Rajeswari played Tyagaraja's Kriti 'Lemi delpa' in the raga Pavani as an example. They played chittaswaras composed by Sambasiva Iyer for 'Sobhillu' (Jaganmohini) and 'Ramachandram' bhavayami' (Vasanta) and specimens of tanam in the Karaikudi style in Kalyani. Excerpts from Sambasiva Iyer's recorded tanam in Mandari were also played.

Dr. P. Venugopala Rao, Regional Director of the American Institute of Indian Studies, Madras, presented a paper on the musical compositions of Sadasiva Brahmendra. He was assisted by Dr. M. Prameela of the Madras University and Sri Mohana Krishna both of whom sang a selection from the Brahmendra's musical pieces. The speaker said that Sadasiva Brahmendra was a great Sanskrit scholar and prolific writer on Advaita and other subjects but he was remembered by the music world as the composer of 23 Sanskrit lyrics of matchless beauty.

Vidwan K. V. Narayanaswamy, Conference president, spoke on the Utsava Prabandham of Swati Tirunal and sang a selection of Kritis from the work. He said that the prabandham was a complete work in itself and described the ten day festival celebrated every year at the temple of Lord Padmanabha, the tutelary deity of the Travancore royal family. It consisted of 12 Kritis and 42 verses in highly Sanskritized Malayalam known as Manipravalam. Uncommon ragas like Kurinji, Naravoz and Mangala Kaisika had been employed, he added, and sang three kritis in these ragas as illustrations.

Sri T. S. Parthasarathy, Secretary, Music Academy, released an English edition of the Sanskrit work 'Bhakti Manjari', considered to be the magnum opus of Swati Tirunal on the subject of devotion. He handed over the first copy to Sri K. V. Narayanaswamy. The book had been published by the Swati Tirunal Kritis Publication Committee, Trivandrum, with an English transla tion by Dr. T. V. Kuppuswami.

22nd DECEMBER 1986.

When the Experts Committee of the Music Academy met, Smt. Kamala Sitaraman and party sang bhajans in different languages which included a Guru Nanak song in Punjabi and a rare bhajan in Sanskrit in the raga Bindumalini.

Smt. Rajalakshmi Santhanam gave a talk on "Harikesanallur Muthayya Bhagavatar's Tamil compositions" and sang a selection from the Bhagavatar's songs. The speaker said that the Bhagavatar was a many-sided personality, musician, musicologist, harikatha performer and composer and had written different types of compositions in Tamil, Sanskrit, Telugu and Kannada. He was a good Tamil scholar, the speaker added, and wrote his own songs for his harikatha recitals. He also wrote a book on musical theory called 'Sangita Kalpadrumam' which earned for him a Doctorate from the Travancore University. He was the first to edit a large number of Kritis of Swati Tirunal and publish them with notation. Assisted by Annapurna Nagarajan and Parvati Krishnamurthy (Vocal) Savitri Satyamurthy (Violin) and Tanjore Muruga Bhupati (Mridangam), the speaker sang six Tamil compositions including a ragamalika in nine ragas.

Vidwan Titte Krishna Iyengar, member of the Academy's Experts Committee, sang a Kriti in Sanskrit in the raga Nitimati (60th Mela Karta) specially composed by him on the Music Academy to mark its sixtieth conference. He then sang four rare pieces of Purandara Dasa which included 'Karuniso' (Dhanyasi) and 'Kavadeva' (Varali).

Ustad Shujaat Hussein Khan, son of the renowned Sitar maestro Ustad Vilayat Khan, gave a lecture demonstration on the Sitar. The speaker said that Pandit Ravi Shankar had already popularized the Sitar all over the world to such an extent that it was hardly necessary to describe the instrument to a modern audience. He said that he belonged to the famous Vilayat Khan gharana noted for its 'Gayaki ang'. He then played two morning

ragas on the Sitar, Bairagi Bhairav and Hamir Bilawal as illustrations of the style of his gharana. Sri N. Y. Apte provided tabla accompaniment.

23rd DECEMBER 1986

The Sriramnagar Ladies' Club rendered four kritis from the Navaratri group composed by Swati Tirunal. The songs presentted included 'Devi Jagajjanani' (Sankarabharanam), 'Janani pahi' (Suddha Saveri) and 'Pahi Janani' (Nata Kurinji).

Sri Mannargudi Sambasiva Bhagavatar gave a talk on 'How Kritis help in developing raga alapana' and sang snatches from a number of kritis to illustrate the points made by him, The speaker said that Carnatic music was kriti-oriented and composers had packed their kritis with the essence of the ragas handled to such an extent that the songs themselves formed the basis for raga alapana. Tyagaraja had composed more than 25 kritis each in Sankarabharanam and Todi and these practically exhausted all the sangatis possible in these ragas. Full-fledged alapanas of such ragas could be developed by merely combining the sangatis of kritis and arranging them in their logical order. The speaker sang 'Raghuvara', 'Ramanatham bhajeham' and ,Narada Muni' to illustrate how the svarupa of Pantuvarali was clearly seen in them even in the opening phrases. In some ragas like Kedaragaula, Arabhi, Sama and Devagandhari the Prayogas sa, ri, ma, pa, ma, ga, ri, sa had to be sung in different ways to bring out the individuality of the ragas. A knowledge of three or four kritis of Tyagaraja in Devagandhari, the speaker said, will enable a Vidwan to sing a complete alapana of that raga.

Smt. Vidya Shankar presented a lecture demonstration on the first compositions of the Music Trinity'. The speaker said that by a curious coincidence the first songs of Tyagaraja, Dikshitar and Syama Sastri were in Sanskrit, perhaps intentionally. According to the Walajahpet biography of Tyagaraja, the first composition of the saint was 'Namo namo Raghavaya anisam' in Desya Todi Accompanied by her disciples Smt. Shankar sang this kriti, She

later sang 'Srinathadi Guruguho' in Mayamalavagaula, the first kriti composed by Muthuswami Dikshitar at Tiruttani. The Pallavi of this kriti contained the aroha and avaroha of the raga in three speeds.

The speaker added that Syama Sastri's first Kriti was 'Janan natajana' in Saveri and sang the piece by way of illustration.

Tavil Vidwan Valangaiman Shanmugasundaram gave a lecture demonstration on 'different techniques of playing the Tavil'. The programme was compered by Umayalpuram Sivaraman, mridangam artiste. Sri Pillai said that he belonged to the lineage of Nidamangalam Minakshisundaram Pillai and Nachiarkoil Raghava Pillai. He first played what was called 'Pillayar patam' and later to the accompaniment of a Nagaswaram, he played to the 'Mallari' tune in different nadais. Sri Pillai said, that Tavil was played even when the Nagaswaram was playing an alapana and played a sample. He also played a 'Tani' which he called as 'manodharma'. The Vidwan pointed out that the Tavil had no sruti and could not be attuned to the pitch of the Nagaswaram, Finally he accompanied the rakti melam and also a kriti played on the Nagaswaram.

24th DECEMBER 1986

The meeting commenced with the singing of Hindi bhajans by Smt. Sujatha Vijayaraghavan, accompanied by Sri Simha on the harmonium and Sri Dattatreya on the tabla. The songs included the compositions of Mirabai, Dadu Dayal and Tulsidas in Hindustani ragas like Jait, Yaman, Darbari Kanada, Madhuvanti, Desh and Bhairavi. The programme was followed by the rendering of three bhajans by Padma Sandilyan composed by Kabirdas, Surdas and Tulsidas.

Vidwan B. Rajam Iyer, Principal of the Teachers' College of Music, Music Academy. Presented a lecture demonstration on the 'Swarajatis of Syama Sastri'. He said that originally the Swarajati was being taught as 'abhyasa gana' after the Gitam and before the Varnam, But later they were sung in concerts and Syama

Sastri's three Swarajatis in Todi, Bhairavi and Yadukulakambhoji became immortal classics in Carnatic music. The fact that Sastri chose to compose a Swarajati in Yadukulakambhoji showed that this raga was a major and popular raga at the time of the Music Trinity. Tyagaraja wrote not less than ten kritis in Yadukulakambhoji while his songs in Kambhoji were only six. The speaker sang the Yadukulakambhoji Swarajati of Sastri to explain its special features and also the other two swarajatis.

Dr. Robert E. Brown, Professor of Music in the San Diego State University, U.S.A. read a paper on 'Recent research in Desi Talas' and illustrated his talk by slides and specimens of taped music. The speaker said that rhythm, in its broadest sense, included meter and the term was generally used to refer to any aspect of musical activity linked to time, which might lie within a meter or outside, as in a free rhythmic form like alapana.

In a list of Desi talas, the speaker said, one would find well-known talas mentioned in texts, regional talas like those in Kerala, Orissa or Bengal, talas created by some authors and talas which appeared to be later ones. Desi talas of Indian music were also found existing in many other parts of the world, due. perhaps, to an exchange of cultures.

Dr. S. Pinakapani presented a lecture demonstration on 'the teaching of swara kalpana'. He said that many singers who could render kritis effectively were weak in swara jnana while some acquired the capacity within a short time. Many music lovers, who appreciated music, had no knowledge of music at all. Students lacking in swara jnana must be taught to sing kalpana swaras in a systematic manner in different nadais. The speaker sang different combinations of kalpana swaras as illustrations.

25th DECEMBER 1986

The Subhasruti group sang Tamil songs on Adi Parasakti, at the commencement of the meeting. The songs had been set up

in Bauli, Saurashtram and Sindhubhairavi and one as a ragamalika.

Smt. D. K. Pattammal. accompanied by T. Rukmini (Violin) T.A.S. Mani (Mridangam) and R. A. Rajagopalan (Ghatam) gave a music recital. Commencing with a Varnam in Kedaragaula, she sang 'Ranganayakam' (Nayaki-Dikshitar). After an alapana of Kalyani the singer sang 'Kathaya Kathaya Madhavam' of Narayana Tirtha. The other songs rendered included 'Mayamma' (Ahiri), 'Tava dasoham' (Punnagavarail) and 'Valapu tala (Athana).

Dr. Padma Subrahmanyam delivered the Dr. V. Raghavan Shashtyabdapurti Endowment lecture. the subject being "The Rasa Theory according to Bharata and Bhoja as described in the Natya Sastra and Sringara Prakasa', She said that the production of Rasa, called 'Rasotpatti' was the sole aim of dance. Bhavas were 49 in number and had been categorized as Sthayibhavas (8), Vyabhicharibhavas (33) and Satvika bhavas (8). The eight rasas were Sringara, Hasya, Karuna, Raudra, Vira, Bhayanaka, Bibhatsa and Adbhuta. Dance was also categorized as Loka Dharmi (ordinary ways of the world) and Natya Dharmi (special dramatic effects) Quoting from Dr. Raghavan's magnum opus 'Bhoja's Sringara Prakasa' Padma Subrahmanyam said "Bhoja does not restrict himself to the art of Drama and Poetry but explains culture itself, taking one's polished, refined behaviour and bearing in the world of art as supreme". Bhoja, in his work, differed in some places from Bharata's Natya Sastra. Bhoja, the speaker said, was sometimes abstruse and it was to Dr. Raghavan's credit that he interpreted 'Sringara Prakasa' with great clarity.

Padma danced a number of items to illustrate how poets like Kamban and Tunjathu Ezhuthachan and pada composers like Muvvalur Sabhapatayya had depicted the various rasas in their works. For Vibhava she performed 'Dari juchuchunnadi' in Sankarabharanam and for Anubhava, Hasya and Satvika she performed abhinaya to verses by Alvars. Varses from Kamban were taken up for Bhava in Sthayibhava and pathos in fury.

She concluded by stressing that Rasa was embedded in one's soul and self-enjoyment produced Rasa. A person should be fortunate to be a rasika or a connoisseur and one who attained rasa attained bliss.

26th DECEMBER 1986

The meeting commenced with the singing of the Kannada compoitons of Kanaka Dasa by Smt. Saroja Soundararajan, Kirtanas in Saveri, Kanada, Natakurinji and Yaman were rendered and a sloka as a ragamalika from the work 'Bhakti saravu' written by Kanaka Dasa.

Sri C. S. Krishna Iyer, member of the Experts Committee, read a paper on 'Some reflections on Carnatic music'. He said that excellence in singing Carnatic music could be achieved only by intensive practice of its gamakas even at the stage of learning sarali varisai. Akara sadhakam must be done alternately with the singing of swaras, the speaker said, and rendered a few illustrations. At the Varnam stage, the swaras must be sung with full raga bhava and then only the sahitya. There was no need to teach the lakshanas of raga to students initially because the pupil must first grasp the svarupa of the raga concerned and learn to sing it correctly. The speaker did not support the view that new compositions were not necessary because composers like Vasudevacharya and Papanasam Sivan had made monumental contributions to Carnatic music by composing new songs.

Sri T. V. Gopalakrishnan, member of fhe Experts Comittee, gave a lecture demonstration on 'Idiom and musical expression in Carnatic and Hindustani music'. He was accompanied by Narmada Gopalakrishnan on the Violin, Sundaresan on the Mridangam and Dattatreya on the tabla. The speaker said that each system of music had its own idiom and musical expression. Carnatic music and Hindustani music had their own individual approach to swaras and ragas with accent on different shades and nuances. He sang Mian-ki-malhar and Purvikalyani by way of illustrations and then Purvikalyani and Natakurinji in the Carnatic style.

Smt. Gomathi Viswanathan presented a demonstration on 'Madhyama kala in Carnatic music'. The speaker said that in Carnatic music the accent was on Madhyama kala unlike Hindustani music in which all music was commenced in the Vilamba kala or slow tempo and then proceded to Drut or fast tempo. The tempo adopted in Carnatic music was, therefore, a via media and it suited the genius of South Indian music, It would appear, the speaker said, that even in the music of the Vedic period there was Madhyama kala. In later times, Madhyama kala started occurring in all branches of Carnatic music like raga alapana, neraval, kalpana swaras, pallavis etc, Among the music trinity it was Tyagareja who wrote most of his kritis in Madhyama kala as compared to Dikshitar and Syama Sastri but Dikshitar introduced a madhyama kala section in the charanam of most of his kritis which gave a round-up of the entire raga.

The speaker sang 'Koluvamaregada' (Todi), and 'Upacharamu' (Bhairavi) and concluded wlth a nadai-bheda Tillana in Ananda Bhairavi.

27th DECEMBER 1986

Tiruvaranga Kuzhuvinar rendered a selection from Purandara Dasa's Devaranamas and Tyagaraja's Divyanama Sankirtana kritis at the commencement of the meeting.

The day was observed as a day of remembrance of Vina Dhanammal and Ramnad Krishnan, Tributes were paid to the two illustrious musicians for their lasting services to music,

Accompanied by M. S. Anantaraman (Violin) and Srimushnam Raja Rao (Mridangam) Gonference president K.V. Narayanaswamy rendered nine verses from Andal's Tiruppavai set to music by his guru Ariyakudi Ramanuja Iyengar.

T. Viswanathan, grandson of Vina Dhonammal and brother of Balasaraswati, gave a talk on the 'Vina Dhanammal family repertoire in Carnatic music' and played on his flute a number of compositions in the versions followed in his family. He presented

'Hastivadanaya' (Navaroz-Dikshitar), 'Kamalamba' (Ghanta·Dikshitar) 'Kantimati' (Kalyani-Subbarama Dikshitar) 'Vidiyillar' (Kharaharapriya-Anayya) 'Endukunirdaya' (Harikambhoji-Tyagaraja) and 'Kuvalayakshiro' (Gaulipantu-Kshetrajina). He was accompanied on the violin by V. Tyagarajan and on the mridangam by Srimushnam Raja Rao. Vidwan K. V. Narayanaswamy paid a tribute to the classical purity of the style preserved in the Dhanammal family.

Dr. Shatrughna Shukla, Professor of music, Delhi University presented a lecture demonstration 'Thumaris of different styles'. He was accompanied on the tabla by his wife Dr. (Mrs.) Jogamaya Shukla of the Department of music, University of Delhi. Prof. B. K. Mishra of Madras translated Dr. Shukla's Hindi speech into English and also offered his own comments on the subject. Dr. Shukla said that the Thumari had a special status in the realm of Hindustani music and to some extent it could be likened to the padam or javali of Carnatic music. The speciality was that a Thumari expressed the bhava or emotional content of the song by voice modulation. The Thumari form was mentioned in 17th century music treatises like the 'Rag Darpan'. Originally it was accompanied by dancing and acting by girls and in Uttar Pradesh it was known as 'Hori' among the rural folk, Thumari was a Brajabhasha word.

Thumari was of two kinds, the Thumari of Bol or 'Bandishi Thumari' and the 'Bolbanav' Thumari. These romantic songs were sung in Vilambit speed in which the words were expressed in a variety of musical expression to bring out the emotive content of the sahitya, culminating in a tender and lingering musical mood. The main Thumari schools were from Lucknow and Varanasi but there was also a Punjabi variety which was fast becoming popular. Prof. Shukla sang nearly a dozen compositions in this style representing the different local variations and colour.

28th DECEMBER 1986

The meeting commenced with the singing of devotionals in Telugu from Andhra Pradesh by the Raga Ranjani group from Hyderabad.

The day was observed as a day of remembrance of Gottuvadyam Narayana Iyengar. Dr. S. Pinakapani was the special guest. Ravi Kiran, grandson of Narayana Iyengar, spoke on the special aspects of the unique style of his grand father.

Sri M. S. Gopalakrishnan, accompanied by his daughter Narmada, gave a lecture demonstration on 'the practice and techniques of playing the violin'. The speaker said that an aspiring violinist should first learn how to sit properly, hold the bow correctly and practise the initial exercises in three octaves and three speeds. A long bow should be used for the vilamba kala and the short bow for the second and third speeds. The speaker played the Kalyani Varnam as an illustration to show how even in the second kala the notes should be played with full gamakas and not as plain notes. He then played the entire varnam in two speeds using only one string of the violin. Vidwan K. V. Narayanaswamy complimented Sri Gopalakrishnan and Narmada on their extraordinary mastery over the violin acquired by prodigious practice and concentration.

Sri K. V. Narayanaswamy, accompanied by Sri Srivatsan on the Violin and Sri Ram Kumar on the Mridangam, rendered the last ten pasurams of Andal's Tiruppavai.

Smt. Sudharani Raghupathy presented a lecture demonstration on 'the parrot as a messenger in Abhinaya'. Introducing the speaker, T. S. Parthasarathy, Secretary of the Music Academy, said that in Indian literature it was a common feature, while depicting Vipralambha sringara or love in separation, for a Nayaka or Nayika to send a messenger to convey a message to each other. The first kavya of this genre was Kalidasa's 'Meghasandesa' in which a cloud is asked to carry a message from a banished Yaksha to his wife in Alakapuri. Kalidasa's classic was followed by many works of the same nature like the 'Pavanadutam' of Dhoyi and the 'Hamsa Sandesam' of Vedanta Desika.

Sudharani said that Vipralambha sringara was the dominant rasa in dance and sending a messenger to convey the pangs of separation to the Nayaka or Nayika was a common feature. The parrot was perhaps the favourite for sending such a message and poets in Sanskrit, Tamil Telugu, Kannada and Malayalam wrote either whole prabandhas or poems on the subject. The speaker performed abhinaya to verses from the Suka Sandesa of Lakshmi Dasa, Nachiyar Tirumozhi by Andal, Radhika Santvanam (Telugu) by Muddu Palani, Tevaram. Tiruvachakam and the Kira Dutam of Rama Gopala. She concluded with a verse in Kannada set in Kiravani, a viruttam in Tamil by Tayumanavar (Varali) and Subrahmanya Bharati's 'Solla Vallayo' in Surati. Padma Rajagopalan performed nattuvangam and also gave excellent vocal support.

29th DECEMBER, 1986

When the Experts Committee of the Music Academy met, Chitra Krishnaswamy and party sang selections from the Nachiar Tirumozhi of Sri Andal preceded by the relevant Sanskrit slokas and Tamil tanian .

The day was observed as a day of remembrance of Kanchipuram Nayana Pillai and Pudukottai Dakshinamurthi Pillai, two veteran musicians of the earlier generation. Tiruchi Swaminatha Iyer, member of the Experts Committee, paid tributes to the two giants and recalled some memorable events in their musical careers.

Dr. Gowri Kuppuswamy, Head of the Department of Music, Mysore, assisted by Dr. Hariharan, music professor at the Sadguru Sangita Vidyalayam College of Music at Madurai presented a lecture demonstration on 'Tiruvottiyur Tyagayyar and his compositions'.

The speaker said that Tyagayyar (1845-1917) was the son of Vina Kuppayyar, one of the eminent disciples of Tyagaraja. He was a composer in his own right and an expert Vina player. He was, besides, a lakshanakara whose advice was sought by his contemporaries on knotty musical problems. Tyagayyar later live at Madras and came to be known as Muthialpet Tyagayyar, His

compositions did not suffer from artificiality and the underlying music was natural and easy-flowing. His magnum opus was the Pallavi Swarakalpavalli 'which contained all the compositions of 'his father Kuppayyar and some of his own varnams and two ragamalikas.

The speaker sang a tana varnam (Varali), and the kritis Matimatiki' (Kuntalam), 'Kori bhajinichiti' (Bhushakalyani). Purushottama' (Devagandhari) and 'Sri Natha' (Ratnakanti) all by Tiruvottiyur Tyagayyar.

Smt. R. Vedavalli, member of the Experts Committee, gave a talk on 'Some landmarks in Carnatic music' and sang a number of compositions as illustrations. The speaker said that the history of Carnatic music was not a continuous one and there were some gaps which sometimes extended to two or three centuries. But there were a few landmarks which enabled one to link up the development of the Carnatic system. She sang a Tevaram (Gambhira Nata) and a Pusuram in Navaroz as specimens of early Tamil music and two prabandhas of Venkatamakhi in Mechabauli and Narayanagaula to show how new ragas and musical forms had later come into existence. She concluded by singing a Kshetrajna padam in Punnagavarali, and a tana varnam in Kambhoji by Pallavi Gopala Iyer. Dr. S. Ramanathan complimented the speaker on her fine presentation.

Smt. Mythili Kumar from San Jose, U.S.A. gave a talk on Aspects of Siva Tandava' and followed it by a demonstration of the Tandava poses of Siva. She said that the term Tandava, in use from the time of the Abhinaya Darpana, was associated with the masculine form of forceful dance in contrast to the Lasya or graceful dance. In early Tamil literature three types of Siva Tandava were described and these were 'Kodukotti', 'Pandarangam' and 'Kapalam'. In Sanskrit literature there were seven Siva Tandavas like Kalika, Tripura and Ananda Tandava. She first depicted the Ananda Tandava by performing 'Ananda natamidum padam' (Kedaragaula-Sivan). Sandhya Tandava was performed to the accompaniment of the Siva Tandava hymn in Sanskrit attribut-

ed to Ravana and the Urdhva Tandava with a Tamil hymn of Appar. She concluded with a Sanskrit sloka (ragamalika) 'Sringaro Girijanane' which depicted Lord Siva as the embodiment of all the nine ragas.

30th DECEMBER 1986

Sri Purandara Dasar Mandali sang a selection from the Devaranamas of the Dasa at the commencement of the meeting.

Sangita Kalanidhi M. L. Vesantakumari was honoured as the special guest. The day was also observed as a day of remembrance of Palghat Anantarama Bhagavatar and his disciple Palghat Rama Bhagavatar. C. S. Krishna Iyer, K. V. Narayanaswamy and Titte Krishna Iyengar paid warm tributes to the greatness of the wo musicians who were exponents of the best traditions in Carnatic music.

Sri Nookala Chinnasatyanarayana, member of the Experts Committee, gave a talk of the 'Sahitya bhava and swara bhava in 'Endaro Mahanubhavulu'. The speaker said that the music of Tyagaraja's pancharatna kritis had been composed in such a manner that the swara prayogas truly reflected the sahitya bhava embedded in the kriti. He sang snatches from 'Jagadananda karaka' (Nata) and 'Dudukugala' (Gaula) to show the close relationship between the swara arrangement and the mood depicted. The composer always chose the right raga which would suit the sentiment expressed in the song. In 'Endaro mahanubhavulu', which paid homage to all great souls and true devotees in the world, the music started in the lower octave and in the slow tempo and proceeded step by step as the composer developed the theme of the song to its climax.

Sri T. S. Balakrishna Sastsigal gave an illustrated talk in English on the kriti 'Gitarthamu' of Tyagaraja in Surati. He said that the kriti was in praise of Hanuman who, according to mythology, was sitting on tha flag staff of Arjuna's chariot when Lord Krishna preached the Bhagavad Gita. Hanuman was also a

musician and musicologist and Tyagaraja, in his kriti, extols him as one who understood the real significance of both the Gita and music. Sastrigal sang the kriti and explained its musical set up.

Pandit C. R. Vyas, musician and composer from Bombay, spoke on Gharanas in Hindustani music. He said that gharanas were different schools of music which grew up in different centres and had developed different approaches to the same ragas. He added that the main gharanas were Kirana, Gwalior, Agra, Jaipur and Patiala. Whatever the gharana, the speaker said, the music must be soft and pleasing to the ear but unfortunately some gharanas has developed styles which were unpleasant to hear. He sang snatches of Todi (Subhapantu varali) and Kedar (Hamir Kalyani) as well as some compositions by way of comparison. He concluded by saying that the true votary of music should take the best from every gharana and develop his own style.

31st DECEMBER, 1986

Selected tarangams from the Krishna Lila Tarangini of Narayana Tirtha were sung by Sowmini Ramakrishnan and party before the commencement of the meeting. The opening sloka, five tarangams and the benedictory verse were rendered by the group.

The day was observed as a day of remembrance of Dr. T. Srinivasaraghavan, nephew of Tillaisthanam Rama Iyengar, direct disciple of Tyagaraja. Sri S. Parthasarathy who spoke on Dr. Srinivasaraghavan, said that he was a repository of the Tillaisthanam versions of Tyagaraja kritis which he preserved in their pristine purity. He also took a leading part in the discussions of the Music Academy's Experts Committee.

Sri V. V, Narasimhacharlu, the oldest living member of the Academy's Experts Committee, read a paper on 'Sangitam and Sankirtanam'. He said that the early form of Indian music was Sankirtanam of devotional music and art music developed later. But the compositions of saints like Tyagaraja, although clothed in

excellent art music, continued to be devotional in character thereby proving that Sangitam and Sankirtanam went together hand in hand.

Smt. Sita Narayanan read a paper on 'Bhajans and their composers'. The speaker traced the development of the bhakti cult in India, both in the North and in the South. The Bhajana tradition was established in the North by Chaitanya Mahaprabhu of Bengal, Jnaneswar of Maharashtra, Mirabai of Rajasthan, Narsi Mehta of Gujarat and saint–singers like Tulsidas and Surdas of Uttar Pradesh. In South India the founders of the tradition were Narayana Tirtha, Sridhara Venkatasa, Bodhendra, Sadguru Swamigal and Upanishad Brahmam. Tyagaraja made singificant contributions to the bhakti movement by his kirtanas replete with devotional fervour. Smt. Narayanan said that the saint singers of the North used several dialects like Brajabhasha, Maithili, Avadhi and a common dialect known as Brajabuli which was understood by all Vaishnavites from Brindavan to Assam. Bhajan composers came under two broad categories, those who sang on Rama and others who sang the praises of Krishna The speaker traced the lives of Tulsidas, Kabirdas. Surdas, Namdev and Mira Bai and sang a number of bhajans as illustrations. She rendered 'Kamala mukha Rama' (Kabirdas) 'Kasturi kumkuma' (Abhang-Namdev) 'Thumaki chalata' (Tulsidas) and 'Hey Govinda' (Surdas) and concluded with 'Vaishnava janato' the favourite bhajan of Gandhiji.

Thanjavur Sankara Iyer gave a talk on the Tamil Pancharatna kritis composed by Gopalakrishna Bharati in the five Ghana ragas. The songs were 'Harahara Sivasankara' (Nata), 'Saranagata' (Gaula), 'Piravada Varam (Arabhi), 'Adiya padame' (Varali) and 'Maravamal' (Sri raga). Kum. Anuradha, daughter of Conference president K. V. Narayanaswamy, sang all the five pieces by way of demonstration.

1st JANUARY, 1987

Students of the advanced class in the Teachers' College of Music, Music Academy. rendered devotional songs at the comm-

encement of the concluding day of Experts Committee meetings on Thursday. The programme was followed by the singing of the Abhirami Padikam by Smt. Subhashini and party.

Kumari. D. Umamaheswari of the Sarvaraya Harikatha Pathasala of Kapileswarapuram, East Godavari District, gave a Harikatha recital in Sanskrit on 'Kumarasambhavam'. The programme had been sponsored by Sri S.B.P.B.K. Satyanarayana Rao, philanthropist from Andhra Pradesh. Umamaheswari's harikatha followed the Andhra style derived from the Yakshagana and was free from the influence of Marathi kirtan on which the Tamil harikatha was based, The father of the Andhra style was Adhibatla Narayana Das of Vizianagaram and the harikatha artiste closely followed his pattern. The story presented was a condensed version of the kavya Kumarasambhavam of Kalidasa. Quoting slokas extensively from the original, Umamaheswari sang a large number of songs in Sanskrit specially composed for the Nirupana. She also performed nritta and abhinaya at appropriate places. Speaking in Sanskrit Sri A. V. Subrahmanyam complimented the artiste for her unique harikatha in Sanskrit which, he said, was the only one of its kind in South India.

Vidwan Nagapatnam Anantaraman had arranged in the foyer of the auditorium an exhibition of rare pictures of musicians, musical instruments and charts which were of great interest to students of music.

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THE SADAS

The Sadas (Convocation) of the 60th Annual Conference was held at the T.T. Krishnamachari Auditorium at 4.00 p.m. on 1st January 1987 with Sri M.N. Chandurkar, Chief Justice, Madras High Court, in the chair.

There was a distinguished gathering of members of the Academy, music lovers, musicians, scholars and experts.

The function began with the singing of prayer by Smt. Malathi Janardhanam and Kumari V. Girija, of the Teachers' College of Music (Music Academy).

Sri T. T. Vasu, President of the Academy read the messages received for the success of the Sadas.

The Sadas was convoked by Sri T. S. Rangarajan, Secretary of the Academy. Welcoming Sri M. N. Chandurkar and others present, Sri T. T. Vasu, President of the Academy, said :

"Hon'ble Shri M. N. Chandurkar, Chief Justice of the Madras High Court. Vidwan K. V. Narayanaswamy, distinguished guests, ladies and gentlemen :

It is my privilege to extend to you all a warm welcome to the Sadas of the 60th Annual Conference of the Music Academy. Along with the welcome I also offer you my greetings and good wishes for a happy New Year, full of achievements and tranquility.

The 60th Annual Conference of the Music Academy has just concluded. In the initial years the annual conference of the Music Academy used to be held in the stimulating setting of other important conferences and congresses which set the goals and charted out the paths to reach the same. The Indian National Congress, the Liberal Federation. the Social Reform movement, Women's Organisation, the Hindu Mahasabha and other political, social and cultural organisations used to have their annual conferences during this period. There is no great evidence of these or other similar

organisations holding their deliberations during December end The Music Academy is among the few organisations which have. continued to affirm and demonstrate why the month of Margazhi is the best among the months of the year.

I mentioned just now that the Music Academy is the one lone institution that has managed to adhere to a tradition. But when you look around. you would find the Music Academy holding its conference and music festival amidst a phenomenal upsurge of similar conferences and music festivals organised by several new institutions that have sprung up in the city. We are proud and happy over this because we take it that these organisations have drawn their inspiration from the Academy and its work.

But the Music Academy has suffered neither in stateliness nor in classic purity and nor even in popularity. Here young artistes have won their musical spurs; deserving artistes have made their grade: and masters in many specialities have charmed a highly discerning audience. Nearly two hundred artistes participated in the 60 recitals arranged by us and presented performances which were uniformly excellent and some were outstanding.

Vidwan K. V. Narayanaswamy, the president of this year's conference, attended the meetings of our Experts Committee every morning punctually and made a substantial contribution to their success. He himself presented no less than four musical programmes during the conference, in addition to a regular concert, and sang all the 30 verses of Andal's Tiruppavai, as set to music by his illustrious Guru, Ariyakudi Ramanuja Iyengar, and also selections from Swati Tirunal's Utsava Prabandha.

A sumptuous fare was provided during the morning sessions by way of lecture demonstrations by musicians and experts from all parts of India and even from abroad. The participation of a musicologist from the United States who has been doing research in Indian music for many years confirms once again the universal

appeal of Carnatic music. It would be invidious to mention only a few of them but the large audiences that gathered in this auditorium day after day bore testimony to the excellence of the papers and talks presented by experts. Vidwan Narayanaswamy summed up the proceedings crisply and encouraged the participants.

I must not omit to express my gratitude to the many groups who provided devotional music during the first half hour of every morning. Their music was so sublime that it ushered in an atmosphere of serene tranquility before the lectures began. Bhajans in many languages were sung by these groups and we witnessed a unique type of cultural integration.

This Sadas is presided over by the Hon'ble Shri M. N. Chandurkar, Chief Justice of the Madras High Court, who so kindly and readily agreed to my request to perform the function this evening. Shri Chandurkar is not merely a legal luminary and an eminent jurist, but a man of great culture, with an abiding interest in our noble heritage. I thank him for agreeing to be present here and award the title of "Sangita Kalanidhi" to Vidwan Narayanaswamy, and other awards to scholars selected by us. In addition to the usual Sadas awards to musicians and prizes for winners in competitions. we have chosen Shri B. V. K. Sastry, musicologist, and Vidwan Thanjavur Sankara Iyer, composer, for the award of Certificates of Merit and T.T.K. Memorial Cash Award. The citation which will be read out shortly will broadly detail their contribution to music.

We have also decided to honour persons and organisations who were connected with this Academy since its inception in 1927 and they are Sri K Chandrasekharan, Sangita Kalanidhi Dr. Semmangudi Srinivasa Iyer, Sri V. V. Narasimhacharya, a nonagenarian, who is the oldest living member of our Experts Committee, Amrutanjan Ltd. and Indian Bank.

As I mentioned in my welcome address on the inaugural day of this conference, all living Sangita Kalanidhis were honoured on each day of the conference by being invited as our special guests and many past vidwans were honoured by their portraits being displayed on the dais and their inestimable services recounted by their disciples and others.

After our Golden Jubilee ten years ago, this 60th Conference was the longest in our annals, spanning as it did, a period of 16 days. This unusually long conference put considerable strain on on our Secretaries, other office-bearers and staff. I thank them all for cheerfully shouldering the heavy responsibility.

Vice-President Venkataraman has, in his message, hailed that the music Academy is more than a forum for rhe performing arts and it is a landmark on the map of India's cultural personality. Yes, the Academy's conservative idealism is reflected in its fidelity to the traditional standards in Carnatic arts. The progressivel realism is seen in its acceptance of the technological aids to preserve our arts in modern scientific setting. I mentioned the gift of stage lighting equipment gifted by LRC Inrernational, UK. We propose in the coming year to improve the stage floor and take steps to install the stage lighting equipment. The Vice-President of our Academy, Mr. M. S. Pattabhiraman, has come forward with a donation of Rs. 10,000/- for the floor planks. In fact we tried our best to translate my father's dream to make the main hall acoustically adequate for our musicians to conduct their concerts without the aid of microphones. But we found that this could not be done in this hall. However, the Academy will undertake to implement this idea of his in the mini-hall which accommodates roughly 250 people.

Last year we conducted a Dance Festival in association with the International Dance Alliance Ltd. to pay a tribute to Balasaraswati. This year, on January 19 and 20, all the dance artists have agreed to give performances as a tribute to Smt. Rukmini Devi.

I am also happy to announce that the formalities for implementing the Group Life Insurance scheme for musicians announced by us at the inaugural function of the conference have been complied with and Mr. Lakshminarayanan, Zonal Manager, LIC, will be handing over to us the Insurance Policy covering 53 deserving musicians.

For those of you, members, who wish to have copies of the recordings of the performances that took place in the Academy this year, the Academy is pleased to give copies of the recordings at a nominal price of Rs. 50/- per performance provided you supply the cassettes.

I also wish to place on record our gratitude to the advertisers, patrons and sponsors for their munificence which enabled us to produce a special souvenir and programme book, a special cassette and also to arrange some excellent concerts.

I once again thank everyone who contributed to the success of our 60th conference and request Hon'ble Shri Chandurkar to preside over the Sadas and conduct its proceedings.

I would like to end by quoting from Prime Minister Rajiv Gandhi's message that "the richness of Indian classical music can weave a thread of unity through the vivid diversity of our country.'

Sri T. S. Parthasarathy, Secretary of the Academy, presented Sri K. V. Narayanaswamy, President of the Conference.

CONFERENCE PRESIDENT

VIDWAN K. V. NARAYANASWAMY

Born in 1923 at Palghat; son of Vidwan Viswanatha Bhagavatar and Muthulakshmi Ammal; had his early training in music under Palghat Mani Iyer, C. S. Krishna Iyer and K.S. Venkataramayya; had rigorous training in the gurukula system under the maestro Ariyakudi Ramanuja Iyengar and assimilated the unique style of his guru, of which he is one of the foremost exponents today; noted for his extensive repertoire of compositions in several languages and his rendering of songs with great feeling and involvement; was on the faculty of the Tamil Nadu Government Music College for many years; taught music at the Wesleyan University and at the American Society for Eastern Arts, Berkeley, in U.S.A. Fulbright scholar and visiting professor of San Diego State University (1984-85); member of the Music Academy's Experts Committee for many years; has been featured in many music festivals abroad and honoured by the Government of India and the Central Sangeet Natak Akademi.

The President of the Sadas, Sri M. N. Chandurkar, conferred the title of "Sangita Kalanidhi" on Sri K. V. Narayanaswamy and presented him with the Sanad and the Insignia of the title.

Sri T. T. Vasu, President of the Academy, presented to Sri K. V. Narayanaswamy, a cheque for Rs. 3,200, being the interest from an endowment made by Sri C. V. Narasimhan in the name of his guru Sangita Kalanidhi Musiri Subrahmanya Iyer, to be awarded to the President of each year's Conference of the Music Academy.

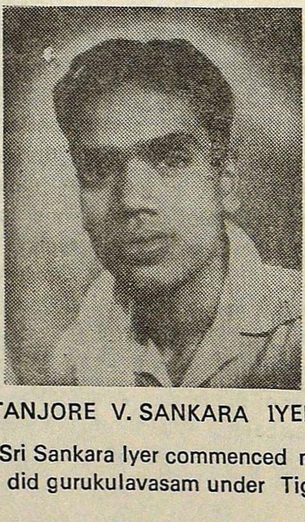
The Academy had selected two senior experts, who had rendered distinguished services in the field of music, for the award of Certificate of Merit.

Sri T. S. Rangarajan, Secretary of the Academy, presented Vidwan Tanjore Sri V. Sankara Iyer.

CERTIFICATE OF MERIT

AND

T. T. K. MEMORIAL AWARD



TANJORE V. SANKARA IYER

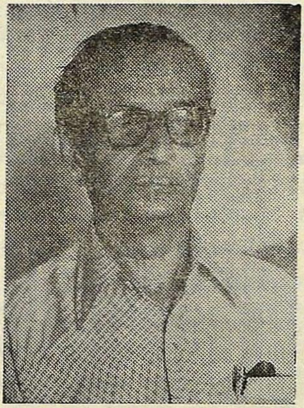
Born in 1924 Sri Sankara Iyer commenced music lessons at an early age and later did gurukulavasam under Tiger Varadachariar

and Sattur Krishna Iyengar. He joined the Annamalai University and obtained the Sangita Bhushanam degree in music. Served as Principal, Devakottai Tamil Isai Palli, Professor, Shanmukhananda Sabha Music School and Lecturer, Tamil Nadu Music College, Adyar. Sri Iyer is a talented composer in apurva ragas and his compositions have gained popularity in his own life time. He has also contributed learned articles to journals and has conducted lecture-demonstrations.

Sri M. N. Chandurkar awarded to Tanjore Sri V. Sankara Iyer the Certificate of Merit and cash award of Rs. 500.

Sri V. Subrahmaniam Secretary, of the Academy, presented Vidwan Sri B.V.K. Sastry.

CERTIFICATE OF MERIT
AND
T.T.K. MEMORIAL AWARD



SRI B. V. K. SASTRY

Born at Nanjangud (Karnataka State) in 1916, learnt music under Sri S.(Chikka) Rama Rao, Asthana Vidwan of Mysore Palace diploma-holder in pain ting, worked as music & art critic for Deccan

Herald group of newspapers & periodicals for over 30 years had his articles (mostly biographical sketches) published in several newspapers and periodicals, participated in many seminars and conferences and read papers with illustrations, was member of the Lalitkala Akademi, Sangeet Natak Akademi, Programme Committee of the South Zone Cultural Centre, A.I.R. Audition board and Karnataka Lalitkala Akademi; recipient of Akashvani annual award, National Senior Cultural Fellowship, 'Rajyotsava' award (Karnataka State) and 'Sangita Kalaratna' title.

Sri M. N. Chandurkar awarded to Sri B. V. K. Sastry, the Certficate of Merit and cash award of Rs. 500.

Chief Justice Sri M. N. Chanduakar, then delivered his address a summary of which is reproduced below :

This organisation should be the confluence of the mighty "Ganges of Hindustani music" and the powerful and resonant "Cauvery of Carnatic music"

The objective of the Academy when it was founded to rescue South Indian music from stagnation into which it had fallen then, had been achieved to a large extent. The Academy has promoted mutual understanding and appreciation between the two styles of Indian music, Votaries of music ardently believed that music was the mediator between the sensual and the spiritual life. The fact that during the past 60 years,, the Academy had only five presidents was symbolic of the intrinsic strength and stability of the institution.

Music had always occupied a very high place and an essential part of the hoary Indian culture. Though the preceptor-disciple tradition was the main source of contribution of geniuses in the field of music even today, for several reasons Gurukulavasa had not become practical.

North, South, East and West which in geographical parlance were intended merely to indicate directions, have somehow or other come to acquire unusual and unwelcome overtones. India

which was proud of a culture significant for its unity in diversity, was for several reasons, being identified not as a nation as a whole but by its different parts. The identity as one single nation was threatened by regional considerations. "Let this dividing line not permeate in the field of music. Let not music be defined as North or South Indian, though Hindustani and Carnatic systems are different aspects of Indian, or Bharatiya music." The two styles are in essence, two tributaries of the mighty river of Indian music. Though they had developed independently, it was necessary they did not isolate themselves from each other. There should be an exchange of ideas and talents from both styles.

Dr. V. K. Narayana Menon, Dr. S. Ramanathan and Sri V. Doreswamy Iyengar, offered felicitations to the President of the Conference Sri K. V. Narayanaswamy. Tanjore Sri V. Sankara Iyer, and Sri B. V. K. Sastry. who had received the title of Sangita Kalanidhi and the Certificates of Merit respectively. The recepients of the Awards acknowledged the honour bestowod on them and thanked the Academy.

Vidwan K. V. Narayanaswamy said :

சென்னை உயர்நீதி மன்றத்தின் தலைமை நீதிபதியான கனம் எம். என். சந்துர்கர் அவர்களே, மியூசிக் அகாடமியின் தலைவர் திரு டி. டி. வாசு அவர்களே, டெல்லி சங்கீத நாடக அகாடமியின் சேர்மன் டாக்டர் நாராயணமேனன் அவர்களே, UNITED NATIONS-ல் முக்கிய பதவி வகித்த திரு. சி. வி. நரசிம்மன் அவர்களே, மியூசிக் அகாடமியின் நிர்வாகிகளே, இங்கு கூடியிருக்கும் வித்வான்களே, விதுஷிகளே, ரசிகப் பெருமக்களே, உங்கள் அனைவருக்கும் நமஸ்காரம்.

இன்று எனது புத்தாண்டு வாழ்த்துக்களை அனைவருக்கும் தெரிவித்துக் கொள்கிறேன்.

15 நாட்களாக நடந்து வந்த மியூசிக் அகாடமியின் இந்த அறுபதாவது மகாநாட்டிற்குத் தலைமை தாங்க என்னை

அழைத்து, எனக்கு "சங்கீத கலாநிதி" பட்டம் வழங்கிய சங்கீத வித்வத் சபைக்கு என்னுடைய தாழ்மையான வணக்கத்தை முதலில் தெரிவித்துக் கொள்கிறேன்.

இன்று என்னுடைய வாழ்க்கையிலேயே ஒரு சுதின மாகும். கிடைத்தற்கரிய இந்த கௌரவம் எனக்குக் கிடைத்ததற்கு எனது குருநாதர்களாகிய ஸ்ரீ. சி. எஸ். கிருஷ்ண ஐயர் அவர்கள், பாலக்காடு மணி அய்யர் அவர்கள், பாப்பா வேங்கடராமய்யா அவர்கள், அரியக்குடியின் சிஷ்யன் என்று சொல்லிக் கொள்ளும் பாக்கியத்தை நான் அடையச் செய்து, எனது இதயத்தில் வீற்றிருக்கும் எனது குருநாதர் அரியக்குடி அண்ணா அவர்கள், எனது தந்தை விச்வநாத பாகவதர், தாத்தா நாராயண பாகவதர் ஆகியோர் என் மீது வைத்திருந்த அன்பும் ஆதரவும் ஆசீர்வாதங் களுமே காரணமாகும். ஆகவே இத்தருணத்தில் அவர்க ளுடைய சரணாரவிந்தங்களில் நமஸ்கரித்து இந்தப் பட்டத்தை ஏற்றுக் கொண்டேன்.

ஜீவியவந்தராக இருக்கும் என்னுடைய குருநாதர் திரு. சி. எஸ் கிருஷ்ணையர் அவர்கள் இன்று இங்கு வந் திருந்து இந்த விழாவினைக் கண்டு களித்து என்னை ஆசீர்வாதம் செய்தது எனது பெரிய பாக்கியமாகும்.

இந்த 15 நாட்களாக என்னுடன் ஒத்துழைத்து மகா நாட்டை நடத்துவதற்கு எனக்குப் பல விதங்களில் உதவி கள் புரிந்த நிபுணர் குழுவைச் சேர்ந்த அனைவருக்கும் முக்கியமாக சங்கீத நிபுணரும் சாஸ்திரீய மேதையுமான திரு. டி. எஸ். பார்த்தசாரதி அவர்களுக்கும், வித்வான்கள், விதூஷிகள், அகாடமி நிர்வாகிகள், ஆபீசில் இராப்பகலாக உழைத்து, பணிகள் புரிந்த அனைவருக்கும், எனது மன மார்ந்த நன்றியைத் தெரிவித்துக் கொள்கிறேன். இவர் களின் உதவியும் அன்பும் ஒத்துழைப்பும் இருந்திராவிடில் நான் இந்த மகாநாட்டிற்குத் தலைமை வகித்திருக்கவே முடியாது.

மேலும், கலைநிகழ்ச்சிகளுக்குத் திரளாக வந்திருந்து எங்கள் முயற்சிகளுக்கு ஊக்கமளித்த ரசிகப் பெருமக்களுக்கு என்னுடைய நன்றியை எத்தனை முறை கூறினாலும் போதாது. ஏராளமான சங்கீத ரசிகர்கள் நாள்தோறும் வந்திருந்ததே இந்த அறுபதாவது மகா நாட்டின் வெற்றிக்கு முக்கிய காரணமாகும்.

என்னிடம் என்றுமே பேரன்பு பூண்டவரும், எனக்குப் பல விதங்களில் ஆதரவளித்து வருபவருமான டாக்டர் நாராயணமேனன் அவர்களும் இந்த விழாவிற்கு வந்திருந்து என்னைப் பாராட்டியதற்காக அவருக்கும் நன்றி கூறக் கடமைப்பட்டுள்ளேன்.

திரு வாசு அவர்கள் தலைமையில் அகாடமி அமோகமாக வளர்ந்து வருவதைக் கண்கூடாக நாம் காண்கிறோம். என்னுடைய முதல் நாள் தலைமை உரையில் கடைசியாகக் கூறிய கருத்துக்களை, அதாவது வித்வான்களின் இசை நிகழ்ச்சிகளை டேப் எடுக்கும் போது அதன் லௌகீக பலன்களை அதில் பங்கெடுத்த வித்வான்களுக்கும் அடையச் செய்ய வேண்டும் என்ற கருத்தினைச் செயல்படுத்த முனைய வேண்டும் என்ற வேண்டுகோளையும் தலைவர் அவர்களுக்கு விடுத்துக் கொண்டு எனது நன்றி உரையை நிறைவு செய்கிறேன்.

நன்றி, வணக்கம்.

Sri S. Natarajan, Secretary of the Academy, introduced the musicians and winners who had participated in the different concerts of the festival and music competitions held during the Conference and had been adjudged as deserving special award and prizes (vide list elsewhere).

Sri T. T. Vasu, President of the Academy, introduced Dr. Semmangudi Srinivasa Iyer, Sri K. Chandrasekharan, Sri V. V. Narasimhacharya (nonagenarian and the oldest living member of the Experts. Committee); Indian Bank and Amrutanjan Ltd. who were associated with the Academy since its inception in 1927 and they were awarded special mementoes by the Chief Justice.

Sri T. S. Parthasarathy, Secretary of the Academy, proposed a vote of thanks.

Natya Sastra Tradition In Tamilakam during Chola Rule

V. SIVASAMY

JAFFNA

The Cholas of Tamilakam are specially noted for their memorable and remarkable activities in the various spheres of life includ ing culture. Under the aegis of the Cholas of the line of Vijayalaya, the Saiva religion and arts blossomed forth in Tamilakam during the period circa. 900-1200 A.D. and these had an impact on the neighbouring areas of South India and across the seas up to China. The members of the royal family vied with one another in the promotion and patronage extended to all aspects of culture; in fact some of them were artistes par excellence. The period of the Cholas constituted in a way the continuation and climax of the religious and cultural developments that took shape during the previous period of Pallava-Pandya ascendancy (Circa. 575-900A.D).

Dance is one of the superb forms of fine arts. In India, it continued to enjoy an honoured place in religion and society, perhaps from the days of the Indus Valley Civilization. Like music, it also became a handmaid to religion and philosophy, particularly, the Hindu Religion and Philosophy. It has been dedicated to the glory of God. Thus, it was not merely a recreational art but a supreme means to worship God and get His grace. One could dedicate himself to the service of God by this form of art also. Some texts like the Vishṇudharmottara Purāṇa emphasize that dance is the best means to attain Salvation (Moksha). A common code and conduct to be followed in the various aspects of dance including the various types, the main purport, the sentiments (rasas), the characters etc. were codified in course of time. The formulation of these culminated in the composition of the unique treatise, the Nāṭyaśāstra in the beginning of the Christian era, if not still earlier.

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This magnumopus is ascribed to Bharata Muni. It covered the whole range of dramaturgy which according to the prevalent notions of the day included not only drama but music (vocal and instrumental) and dance as well.

All these were considered as belonging to one system of art for a long time. The area covered by the content of this text generally comprised the whole of South Asia with its varying ethnic, religious, regional and other differences. Inspite of these manifold differences, an underlying thread of unity pervaded this Nāṭyaśāstra so that one can speak of a common Nāṭyaśāstra tradition covering the whole of the present South Asia including Sri Lanka. The formulation and prevalence of this concept didn't affect the local (or regional) genius in this art form. But on the other hand, this provided a general, as well as, a special feature to the varied forms of this art found all over South Asia. The general feature helped this to retain the local genius. Both these features synthesized into the respective regional classical dances of India. These two aspects are noticeable in the languages used. The common Nāṭya heritage is reflected in the use of the Sanskrit language. while the local heritage in the employment of the regional language or languages. Thus, for example, if one considers the case of Bharata Nāṭyam, the supreme dance art of the Tamils, he will not fail to observe both these features. Further, it has been considered prestigious for every other regional classical dance to claim a basis in the Nāṭyaśāstra.

As far as Tamilakam is concerned, the impact of the Nāṭyaśāstra tradition was felt, at least from the time of the compostition of the Tamil classic Silappatikāram, if not earlier. Some aspects of this were slightly noticeable even in the Sangam classics.

Another pointer in this direction is suggested from the evidence of an early Brahmi inscription from Archalur in Tamilakam. Some of the basic, rhythmic syllables now called "Sollukkaṭṭu" are found in this record. This belongs to about the 3rd century A.D.

The evidence of Silappatikāram is very interesting from the point of view of the Nāṭyaśāstra tradition and the local Tamil tradition on dance. This work reflects a harmonious blend of both these traditions. Mātavi, one of heroines of Silappatikāram, was not only a paragon of beauty but an exquistie dancer well-versed in the dances of Tamilakam of that time. The third Canto *Araṅkeṟṟukāta* specifically states that she meticulously followed the canons on dramaturgy (நாட்டிய நன் னூல் நன்கு கடைப்பிடித்து). The phrase in all probability refers to the Nāṭyaśāstra ascribed to Bharata. Her mastery over dance was well-known. The evidence of Silappatikāram is quite clear with regard to the honours she received from the Chola king Karikālan. She was given 1000 kalañjus of gold and conferred the title of 'Talaikkoli' by this Chola king.

The age of Silappatikāram is assigned by some scholars about the second century A.D., while some others assign a period after, the Sangam Age, about the 4th or 5th century A.D. After this there ensued the ascendancy of the Pallavas and the Pandyas over Tamilakam. There were further developments in the history of dance.

Dance like music came to be accepted as one of the modes, if not the supreme mode of worship of the Almighty. A reference to this is already made in an earlier paragraph. Dance as a means of worship is emphasized in the Tamil Bhakti literature of the Saivites and the Vaisnavites, especially of the Saivites.

Lord Siva, the supreme God in Saivism, had already been conceived not only as the very embodiment of music and dance but the best exponent of these forms of art. He is the Cosmic Dancer par excellence.

His cosmic Dance – Ānanda Tāṇḍava symbolizes all aspects of the Almighty – creation, preservation, destruction, concealment and bestowal of bliss. The Tirumantiram of the saint and mystic Tirumūlar most probably written during the Pallava-Pandya period clearly refers to the important dances of Lord Siva.

Music and dance became part and parcel of the rituals of the Saiva and Vaishnava temples. The Saiva Āgamas which attained their present form, probably during the period of the Pallava-Pandya ascendancy, if not earlier, prescribe all the details of music and dance to be provided for in the daily and special pūjas and festivals conducted in the Saiva temples. The details are actually given in the Paddhatis attached to the Āgamas. As a result, musicians and dancers were appointed to the temples to provide these at the prescribed time. The dancers dedicated to the service of the temple were called 'Tevaraṭiyar' or 'devadasis'. There are references to these artistes in the contemporary Tamil literature and inscriptions. Saint Thiru Gnānasampantar for example, refers to them in the following lines of his Tevaram as,

"தேனார் மொழியார் திளைத்தங்காடித்திகழும்,
குடமூக்கில்"

"வலம் வந்த மடவார்கள் நடமாட, முழுவதிர,
மழையென்றஞ்சிச்
சிலமந்தி அலகந்து மரமேறி முகில் பார்க்கும்
திருவையாறே",

"கலையினொலி மங்கையர்கள் பாடலொலியாடல் கவி
னெய்தியழகார்
மலையினிகர் மாடமுயர் நீள்கொடிகள் வீசுமலி
மாகறலுளான்".

Saint Suntarar also refers to them in the following line as,

"மாடும் முழவம் மதிரமடமாதர் ஆடும்பதி
அன்பிலாந்துறையாரே".

According to an inscription of the late Pallava period the Muktesvara temple had 42 dancers.

The Nāṭyaśāstra of Bharata was quite well-known in Tamilakam. There are epigraphical and sculptural evidences showing the popularity of Bharata. A Sanskrit inscription of the Pallava King Rajasimha (700–730 A.D.) refers to Bharata. Among the seventh century sculptures at Mamallapuram, one set depicts Siva as teaching the foot movements to Tandu and another depicts Siva as the teacher of Nāṭya to the sage Bharata.

Thus, the theoretical and practical aspects of the Nāṭyaśāstra tradition were well established during this period. The religious and philosophical aspects of Nāṭya were fully strengthened by the Bhakti movement of the period. The ensuing period saw further developments.

The Pallava-Pandya ascendancy was followed by the supremacy of the Cholas of the line of Vijayalaya. They were heirs to the previous dynasties as stated earlier in many respects. There were staunch Saivites and patrons of Saivism but at the same time liberal enough to aecomodate other religions too. They had particular attachment and devotion to the God Siva as Naṭarāja (Kūttan or Kūttappirān in Tamil) enshrined at Tillai – Chidambaram, highly venerated in Saivism as the place of His Cosmic Dance. Right throughout their period of rule (Circa 900 – 1200 A,D.) they actively patronized Saivism and the arts inspired by this religion. This is clearly reflected in contemporary epigraphy, literature, architecture, sculpture and painting. Further the institution of the "Tevaratiyār" was highly organized and widespread. Even members of the royal household took to dance. There were codifications of the existing dance movements and developments in new directions too. The 'Tevarams' were also codified under their patronage.

Rajaraja I who re-established the fortunes of the Chola dynasty towards the last quarter of the 10th century was not only a great conqueror and administrator but a munificent patron and connoisseur (rasika) of fine arts. Some of his titles indicate this tendency. 'Irasavinoda', 'nrityavinoda', Irasavidyādhara, Irasakantiya etc. may be cited as examples. Even one of the administrative divisions was named as 'nittavinodavalanāṭu'. Such was the great love and attachment of the king to fine arts especially music and dance. His supreme devotion to Lord Siva is also known by one of his titles 'Sivapādasekhara'. His unflinching devotion to the Lord Nataraja is also seen from another fact that he named a unit of measurement as āṭavallān.

God Siva was the Ishtadevatā of the Cholas. Their special attachment to the Chidambaram Temple, the Holy of Holies of the Saivites, is well-known. They built several temples and consecrate

them to the God Siva. Of these, the most famous and magnificent temple was built at the capital Tanjore, This was the Bṛhadīśvara Temple also known as Rāsarāsecaram and Tañcaipperuvuṭaiyar koil. This was also the epitome of the glory of the Cholas. This was provided with all that was necessary for worship. Among other provisions, musicians, dancers and other artistes too were employed at this Temple. There were, as many as 400 dancers, brought from all over the vast empire. They performed the particular dances as a 'nṛtyopacāra' to the God, during the daily and special pūjas and festivals as prescribed in the Saiva Agamas and the paddhatis. Inscriptions found in this temple give all the details of these and other artistes attached to this great temple. The artistes included dancers, musicians, drummers, teachers of music and dance and others. The names and the places of the artistes and their annua emoluments are listed in the inscriptions.

The dancers 'Tevaraṭiyār' were brought from various places and settled along the streets assigned to them around the temple. In the Southern wing of the Southern street 92 dancers were settled. Similarly, another 92in the Northern wing of the Southern sector, 95 in the Southern wing of the Northern street, 96 in the Northern wing of the Northern sector;and 25 additional artistes were settled. Rājarāja's elder sister Kuntavai was an excellent dancer.

As great devotees of Siva and patrons of Saivism, the Cholas were particularly interested, besides other forms, in the Nṛttamūrti especially the Naṭarāja-mūrti of Siva. It was no wonder that they specialized in the various forms of the Nṛtta-mūrtl of Siva in stone and metal. Excellent Naṭarāja images were cast especially in bronze and these are found all over their one time empire including Ceylon. In the temples of the period, one finds excellent sculptures of the various forms of Siva, including those depicting His various dances.

Of greater interest in this respect, is the maiden attempt at the codification of the 108 karanas of Siva described in the fourth

chapter of Bharata's Nāṭyaśāstra. These karanas are dance movements. They are also identified with the 108 tāṇḍavas of Lord Siva. Prior to the period of Rajarāja I, there were some karana sculptures and paintings found in the various parts of India. For example, in Tamilakam, the Kailasanatha temple at Kanchi and the Bahur temple have some karana sculptures. But there was no codification of all the 108 karanas in one and the same place, so as to preserve them intact for posterity. Of the 108 karanas, the first 81 from Talapuspaputa to Subhita were sculpted in the first tier of the grand Vimāna of the magnificent temple at Tanjore built by Rājarāja I himself.

The space was made ready for sculpting the remaining 27 karanas. But due to some unknown reason, perhaps, some mishap in the royal family or that of the sculptor or anything else, it was very unfortunate that the series of karanas were incomplete. These were based on the Nāṭyaśāstra of Bharata and its commentary by Abhinavagupta. The sculpted karanas and the very idea of codifying them in one place are unique indeed. It is a novelty and set a pattern to some more royal patrons who were equally pious to follow him. The motivation behind this very useful codification of karanas is not clear. Dr. Padma Subramanyam, who is a versatile dancer and specialist on the karanas, opines that Rājarāja might have felt the need to codify these karanas described by Bharata before they became obsolete. It might also be that Rajaraja tried to immortalize the traditional karanas in order to remove any ambiguity between them and the new karanas that were emerging or the changes that were taking place in the old karanas. Another reason also may be adduced. It might be that Rājarāja being a staunch Saivite (with the title Sivapādasekhara) tried to give a visual form for all the 108 karanas (tāṇḍavas) of Lord Siva his Ishtadevatā (favourite deity) in the magnificent edifice built for the God in his capital so that he would have a darsan of the God's 108 tāṇḍavas whenever he wanted. Significantly, this temple was the best of his architectural creations with all the best in the empire. As stated earlier, it was the very temple provided with the services of several artistes including 400 dancers. It is no wonder that the

king's attachment and devotion to the God Siva and dance are remarkable. Further, he might have been familiar with, if not highly proficient in, the Nāṭyaśāstra and its commentary the Abhinavabhāratī besides, the Tevarams and the Saivāgamas. He might have got the inspiration from these source texts, as well as, his Guru Karuvūrtevar.

His incomparable devotion to the Tamil Saiva Tirumurais-Tevarams which he codified with the help of Nambiyāṇṭār Nambi is well known. Here also we find an instance of saving the Tamil Saiva Tirumurais from total extinction. In this context, the view of Dr. Padma Subramanyam that the royal patron codified the karanas before they became obsolete appears to be very valid. There is also unity in the content of the Saiva Tirumurais Tevaramas and the karanas, as both are about Lord Siva. The idea of codification shows identity of purpose. The kīng also tried to codify some karanas if not all the karanas in the paintings also as may be inferred from the extant paintings in the same temple. As a great ruler with versatile talents and foresight, he might have felt that it was his bounden duty to preserve what was well-worth in tradition before it was lost for ever for posterity. In this instance, he was not a solitary figure. His example was followed by some more patrons of art as will be pointed out subsequently. Of course he was the pioneer in this respect. The Tanjore temple had provisions to stage dramas also. Judging from all the evidences, it seems quite clear that Rājarāja was soked in Nātyasāstra tradition and the Tanjore temple was virtually the custodian of this hoary tradition.

Whatever might have been the motive of Rājarāja, his example was definitely emulated perhaps with greater precision and details by successors of his line, as well as, of other dynasties. The 108 karanas were once again codified by about the 12th century (during late Chola period). These karana sculptures are now found in the gopuram of the Śārṅgapanisvāmi Temple at Kumbakonam. As has been rightly pointed out by Dr. Padma Subramanyam with cogent reasons that these karana sculptures appear to have been brought from a Saivite Temple and reset in the present Vaisnava Temple..

Dr. V. Raghavan opines that these sculptures were originally in the common gopuram of the twin temples the Somesvara and the Sārṅgapāni temples. The Saivite character of the sculptures is irrefutable and Dr. C. Sivaramamurti's view that these karanas are those of Kṛṣṇa appears to be erroneous. As a result of the resetting of these sculptures, the serial order of the Karanas is disturbed. In spite of this, this series of karanas have an edge over those of the Tanjore. That is, they contain all the 108 karanas and more significantly the names of karanas also are inscribed below each of them in the Chola-grantha characters of the 12th century A.D. As a result, the identification of the karanas is made easy. Greater success was achieved in the four gopurams of the Chidambaram Temple which is a veritable encyclopaedia of dance. The karana sculptures in the gopurams belongs to the 13th century and later they were sculpted by different rulers. Of these karanas, those in the Eastern and Western gopurams are worthy of note though all the gopurams have the 108 karanas. In these two gopurams, the relevant Nāṭyaśāstra verses are inscribed below each of the karana sculptures. Thus, they not only simplify the identification of the karanas but attest to their authenticity and source in Bharata's Nāṭyaśāstra. This practice continued still later in the gopurams of the Vruddhagirisvaran temple at Vruddhāchalam and the Arunachalesvarar temple at Tiruvaṇṇāmalai. Thus, the example of Chola kings was followed in the subsequent period and these karana seulptures are a veritable mine of information to dancers and dance enthusiasts and lovers of art.

Various types of dance like the தமிழ்க்கூத்து, ஆரியக்கூத்து சாந்திக்கூத்து ete. are referred to in the inscriptions of the period Some of these date back at least to the time of Silappatikaram, if not much earlier. Dance teachers were called கூத்தரசன். நிருத்தப்பேரரையன், சாக்கைமாராயன் and நட்டுவ ஆசான், The land allotted to them were known as நட்டுவக்காணி. The best among the dancers were honoured with the title தலைக்கோலி. An inscription of the time of Parantaka I (10th. c) refers to மும்முடிச் சோழத்தலைக்கோலி. Titles of dancers like ஐஞ்நூற்றுவத் தலைக்கோலி நாளுதேசித் தலைக்கோலி, நின்றவிடங்கத்தலைக் கோலி, and அரங்கத்தலைக்கோலி are known from the inscriptions

of the period. The first two refer to their connections with the trade guilds. Some of the dancers themselves gave 'nivantams' (endowments of lands) to the temple. The names of some of these artistes also are known from inscriptions. Nakkan Uṭaiya Nācciyar was conferred the title Nanasampanta Talaikkoli, Nakkan Pillaiyālvi was conferred title Nānadesikattalaikkoli. Iyaran Suntarattalaikkoli was attached to the temple of Iyarappar, Nakkan Nallal, Nakkan Seyyal, Nakkan Vennavel, Sakkai Mārayan Vikramacholan, Kumaran Sri Kantan. As noted earlier the inscriptions at the Tanjore temple refer to not less than 400 artistes like Nakkan Cholakulasundari, Nakkan Ekaviri, Nakkan Tennavan Matevi and Nakkan uttamatani.

The Chola royal household could proudly claim some artistes. Kuntavai as noted earlier, an elder sister of Rājarāja was an exquisite dancer. A dance sculpture at the Ravikulamāṇikka Isvara Tevar Temple is identified with that of Kuntavai.

An inscription of the time of Kulottunga III refers to 200 of the dancers (திரிபுனவீரன் பதியிலார்) being settled. An inscription at the Attiyur Arulalapperumāl temple refers to நாஞவித்நடனசாலே. This shows that there were halls or auditoriums in the temples for the performance of various types of dance.

The temple dancers-Tevaraṭiyars were known by such names as பதியிலார் ரிஷபத்தளியிலார், தளிச்சேரிப் பெண்டுகள் and கூத்திகள். These artistes were attached to both the Saiva and the Vaisnava temples. They were known as ரிஷபத்தளியிலார் in the Saiva temples and வைஷ்ணவ மாணிக்கம் in the Vaishnava temples.

It is quite clear from the facts given in the preceding paragraphs that there were both male and female dancers of great reputation. They enjoyed the patronage of the kings, trade guilds and some others. The timehonoured custom of honouring the more famous artistes with the conferment of the title தலேக்கோலி or with the bestowal of lands is noteworthy. This was in vogue for a long time

at least from the days of Silappatikaram which refers to the title தலைக்கோலி being conferred upon Matavi. It seems that this custom continued during this period also.

As a centre of religious, cultural, social and economic life of the people, the temple played a very dynamic role in the society of the time. There were nṛttasābhas and naṭakasālās at least in the big temples.

As mentioned earlier, music and dance were integral parts of drama for a long time. The inscriptions again refer to dramas being staged in the temples. For example the Rāsarāseccara nāṭakam was staged at the Tanjore temple for some years: Pūmpuliyūr nāṭakam was enacted in the time of Kulottunga. Unfortunately, none of the dramas have survived the ravages of time.

Reference has already been made to the exquisite workmanship of the sculptures of the period. Similarly paintings also were equally superb. One may refer to the portrayal of dancers especially the divine nymphs as found in the Tanjore temple. Some of the karanas are portrayed in these paintings with remarkable skill.

The literature of any country mirrors the life of the people of the country at the particular time. The contemporary Tamil literature contains unmistakable evidence for the development and prevalence of dance in the temple, the court and outside. Further some of the great poets themselves were familiar with, if not very proficient in the Nāṭya-śāstra tradition also. The Bhakti literature of the previous period continued during the reign of the Cholas as well. The Tiruvisaippa and Tiruppallāṇtu are included in this category. The Cosmic Dance of Siva is the major theme in these poems. The composers of these poems yearn for a darsan of Lord Siva as the Cosmic Dancer at Tillai. Incidentally some of these poems refer to the function of the Tevaratiyār attached to the temples of the time. For example, Karuvūrttavar, the Guru of Rajaraja, in his decad on the newly built Rāsarāseccaram temple refers to the dancers as.

"இன்னரும் புருவத்து இளமயிலணையார் வலங்கல் செய் நாடகசாலை
இன்நடம் பயிலும் இஞ்சி சூழ் தஞ்சை இராசராசேச்சரத் திவர்களே"

Thus the contemporary literary composition confirms the fact mentioned in the inscriptions of the same period. Gaṇḍarāditya, a royal saint, has composed a decad on Tillai. The Periyapurāṇam of Sekkilar composed in the 12th century A.D. constitutes the 12th and last section of the Saiva Canon (Tirumurais).

This is a hagiology of Saivism. This is replete with references to dances and dancers. One of heroines of this Tamil Purāṇakāvya, Paravaiyar hailed from the traditional 'Tevaraṭiyar, family (uruttiragaṇikaiyarkulam). As such she was very proficient in dance and its nuances. She was one of the wives of the Saint Suntarar the hero of this work. She was attached to the Temple at Tiruvārūr. In a description of Tiruvārūr in the மனுநீதிகண்ட புரர்ணம் Sekkilar refers to dance as " மாதராடல் மணிமுழ வோசையும்". Again in another section describing the same city, he speaks of.

"மங்கலகீதம் பாட மழைநகர் தாரியமுழங்கச்
செங்கயற்கண் முற்றிழையார் தெற்றிதோறு நடம்பயில"
(தடுத்தாட்கொண்ட புராணம்)

A good description of a superb dance is found in the following verse,

கற்பகப்பூந் தளிரடி போங்காமரு சாரிகைசெய்ய
வுற்பலமென் முகிழ்விரல் வட்டணையோடுஞ் கைபெயரப்
பொற்புறுமக் கையின் வழிபொருகயற் கண்புடைபெயர
வற்புதப் பொற்கொடிநுடங்கியாடுவ போலாடினார்.
(திருநாவுக்கரசு நாயனார் புராணம்—420)

This refers to the dance of the divine nymphs who had come to tempt the saint Tirunāvukkarasar. But their efforts were in vain.

It is also important to note the idea in line three of this verse, namely the movement of the hands follow that of the eyes. This reminds one of similar ideas expressed in Nandikesvarā's. Abhinayadarpanam. The Kambarāmāyaṇam also has a similar reference as,

"கைவழி நயனம் செல்ல கண்வழி மனமும் செல்ல
ஐய நுண்ணிடையர் ஆடும் ஆடக அரங்கு கண்டார்"
(கம்பராமாயணம் மிதிலைக்காட்சிப்படலம் 8)

This and the earlier verse from Periyapuranam are comparable to the following verse in Nandikesvara's Abhinayadarpanam. "Where the hands go, eyes also should go there. Where the mind goes psychological state (bhava) should turn thither, and where there is the psychological state, there the sentiment (rasa) arises".

The Cīvakacintāmani, a mahākāvya in Tamil written by Tiruttakkatevar, a Jain poet in the Chola period, also has references to music and dance. The references to debuts and competitions in dance and music are noteworthv. The hero Cīvaka himself was an excellent artiste and a connoisseur of fine arts. Some of the female characters like Anangamālai, Tesikappāvai and Kāntaruvadattai were exquisite artistes. Tesikkappāvai was a courtesan ; with reference to Kāntaruvadattai, the poet says"

"வயம்பற்றிப், பதனமைத்தயாவை நிருத்த நோக்கி..... ... .
'(சீவகசிந்தாமணி 692)

The Tamil Kantapurānam of Kacciyappar written about the 12th century or a little later has interesting references to the main purpose and the prevalence of dance and music. Of these some verses describing the glories and splendour of Kanchi can be cited. One verse declares that all aspects of dance and music belong to Lord Siva alone in the following lines as.

நாட்டியச் செயல் யாவையும் சிவனது நடனம்
பாட்டிசைத் திறன் யாவையும் மன்னதே''
(காஞ்சிப்படலம் 43)

Two other verses refer to dancers and musicians adding a glamour to the city of Kanchi which rivalled the city of the gods. They are as follows:

''பண்ணினோசையும் பானலை வென்றிடுங்
கண்ணினார் களிநடன வோசையுங்
தண்ணரம்பிய தந்திரியோசையும்
விண்ணுளோர்க்கும் விருந்தெனலாயவே''

''பண்ணுளர் நரம்பியல் பாணிக்கேற்றிட
வெண்ணுற கணிகையரினத் தொடாடலும்
கண்ணுளராடலுங் காமனாடலும்
விண்ணுளாராடலும் வெறுப்ப மேவுமே''.
(காஞ்சிப்படலம் 51, 53)

Similarly by the Kambarāmāyanam, the Kalingattupparaṇi, and the Mūvarula have occasional references to fine arts.

Further Dr. Padma Subramaniam in a learned article has pointed out certain new developments in dance during Chola period. She has specifically referred to the evolution of new terminology for some basic concepts on dance in Tamil, She has pointed out and discussed the four types of dances Tiruppattadaivu, Meikkattadaivu, Tiruvalatti and Tirucchulam found in the Kulathur inscription of the late 12th century. Thus, the Nāṭyaśāstra tradition continued to flourish in the period of the Cholas. The rulers extended their patronage to all forms of art. Their contribution to the development and popularity of dance was no less significant. The names of a lot of artistes are known from inscriptions. A detailed and systematic study of these artistes from the sociological point of view is a desideratum. A detailed study of the literature of the period with reference to the Nāṭyaśāstra tradition also will enable one to realize the full perspectives of this tradition.

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Music in the Natya Sastra

(With 'SANJIVANAM,' a Sanskrit commentary by Acharya Kailash Chandra Brhaspati and English translation by Bharat Gupt, continued from page 181 of Vol. LVII)

DEFINITION OF SAMVADI

26. ययोः नवकत्रयोदश मन्तरं तावन्योऽन्यं संवादिनौ ।

Trans : yayoh (of those two notes), navakatrayodaśam antaram (where distance from each other is either of nine śrutis, or thirteen śrutis), tan tan (those two notes are), anyoanyam (mutually) samvādinau (samvādī).

Sanjivanam : In elaborating upon samvāda, the basic consonance between two notes is defined in terms of śrutis. However, it is to be understood that the consonance between shaḍja and madhyama as well shaḍja-pancama, i.e., consonance of fourth and fiifth, is natural and is perceived without any understanding of srutis. Abhinavgupta here quotes his own teacher who belieaed that the nine-śruti or thirteen śruti interval is not an antarāla (matters of location) but the svarupa (nature) of the note itself. The idea here is to stress the mutual dependence of the consonant notes.

The svaras are given their place in the pure scale or septette on the basis of these consonances. The shadja-madhyama of the Shaḍjagrāma are the same in consonance as madhyama-nishada of the Madhyama-grama. Again Shadjagrāma rshabha-dhaivata become the pancama-rshabha of Madhyamagrāma, the consonance being of the fifth. The shadjagrāma, antara gāndhāra is the same as Madhyamagrāma dhaivata. Also the madhyama-nishāda of Shaḍjagrāma, become the nishāda gāndhara and Shaḍjagrāmic pancama is known Madhyamagrāmic shaḍja. This correspondence of the two Grāmas is based upon the natural consonances of the

fourth and the fifth. This correspondence has been indicated by Bharata Muni later when he says: "the same murcchana can be derived in two ways." But to the above two natural consonances must be added the consonance of the third, which is the samvādī between madhyama and dhaivata.

Samvāda itself is of two kinds, 'kshetra samvāda' and 'sthiti samvāda'. The consonance of notes having the same number of srutis is 'kshetra samvāda' or spatial consonanee such as of shaḍja madhyama, shadja-pancama, rshabha-dhaivata, gāndhāra-nishāda in the shadjagrāma and pancama-rshabha in the Madhyamagrāma.

The second kind or the locative consonance is on account of the interval of nine or thirteen śrutis but the samvādi svaras do not have the same number of śrutis. In the locative consonance between madhyama-nishāda, madhyama is of four śrutis, whereas nishāda of only of two, but the interval of nine śrutis makes the two samvādi svaras. Taking another example, the ṛshabha and dhaivata consonance of the Madhyama-grāma shows the interval of thirteen śrutis, though the rshabha here is of three śrutis ahd dhaivata of four śrutis. The relationship between antara-gāndhāra and dhaivata is again a locative consonance, a sthiti samvāda.

In a Jāti or Rāga, kshetra samvada is used to make the consonances of note combinations; the sthiti samvāda is required for fixing the position of notes in a septette. The basic or the suddha scale is obtained by fixing madhyama from shadja by the eonsonance of fourth : from madhyama to nishāda is a repetition of the same consonant interval; again from madhyama the consonance of third is used to obtain the position of dhaivata; from nishāda, the the consonance of fifth is used to obtain gāndhāra; and from dhaivata the same consonance yields the position of ṛshabha, thus completing the septette. This method of obtaihing the seven notes in their basic and pure positions is used in our school.

27. तद्यथा षड्जपञ्चमौ, ऋषभधैवतौ गान्धारनिषादवन्तौ षड्जमध्यमाविति षड्जग्रामे। मध्यमग्रामेऽप्येवमेव षड्ज पञ्चमवर्जं पञ्चमर्षभयोश्चात्र संवादः।

अत्र श्लोकः

संवादो मध्यमग्रामे पञ्चमस्यर्षभस्य च।
षड्जग्रामे तु षड्जस्य संवादः पञ्चमस्य च॥

Trans:-tadyathā (such as), shaḍja pancamau (shadja and pancama); rshabhadhaivtau) rshabha and dhaivata); gāndhāranishadavantau (gāndhara and nishāda), shaḍja madhyamau iti shadjagrāme (sadja and madhyama in the sadjagrama), madhyamagrāme api evameva the in madhyamagrāma the same eonsonances), sh adja-pancama varjam pancamarshabhyoh ca atra samvādah (except that of shadja and pancama, instead of which is of pancama and rshabha). Atra śloka (there is the śloka); Samvādo (samvāda exists), madhyamagrāme (in the madhyamagrama), pancama rshabhasyaca (between pancama and rshabha); shadjagrāme (in the shadjagrama), shadjasya pancamasya ca (that of pancama and shadja), samvada (the consonancc exists.)

Sanjīvanam: To elaborate upon the preceeding śloka, Bharata Muni says, that in the Shadjagrāma sa-ma, sa-pa, ri-dha, and ga-ni are samvādī. In the Madhyama Grama the ri-pa consonance is of nine śruti interval, but the ri-dha interval though of thirteen śrutis lacks consonance. Here the rshabha is three śruti and dhaivata four śruti. The Madhyama Grama ri-pa have both the spatial and locative consonances.

For the benefit of vīṇā-players the consonances can be analysed as follows. In the Shadja Grāma sa, ri, ga, ma can be played as pa, dha, ni, sa, ri. ga, ma can be replaced with dha, ni, sa, and in the Madhyama Grāma ga, ma, pa, can do for ni, sa, ri. The converse can be equally well used.

DEFINITION OF VIVĀDĪ

28. विवादिनस्तु ते येषां द्विश्रुतिकमन्तरम्।
तद्यथार्षभ गान्धारौ धैवतनिषादौ॥

Trans Yeshām dviśrutikamantaram (of the notes which have an interval of two srutis), te tu vivādinau (they are vivādis), tadyathā (such as), rshabha gāndhārau (rshabha-gāndhāra), dhaivatanishadau (dhaivata and nishāda).

SANJĪVANAM: There are three views tradionally held over this sūtra. The first being that nishāda and gāndhāra are vivādi to all other notes. The next is that nishāda and gāndhara are vivādi to dhaivata and rshabha only. The third view holds that rshabha and dhaivata are vivādi to gāndhāra and nishāda.

We interpret the sūtra as follows; Nishāda and gāndhāra are mutually samvādi or consonant, but vivādi to all o:her notes,

Dhaivata is vivādī to nishāda. and rshabha to gāndhāra. If one svara takes the amśa position then the rest must fall into the category of friend, foe or neutral, i.e., samvādī, vivādī or anuvādī.

When shaḍja is amsa, then madhyama or pancama is samvādī, rshabha and dhaivata are anuvādī and gāndhāra as well as nishāda are vivādī.

When rshabha is amsa; dhaivata is samvādī; dhaivata is vivadī; the remaning being anuvadī.

When gāndhārā is amsa; nishaāda is samvādi; dhaivata is vivādi: the remaining being anuvādi.

When madhyama is amśa; shadja is samvādī; gāndhāra is vivādī; the rest being anuvādi, Nishāda has a locative consonance, or sthiti samvāda.

When pancama is amsa or vādī; shaḍja is samvādī; gāndhāra and nishāda both are vivādī; and the rest are auuvādī.

When dhaivata is amsa; rshabha is samvādī; and the note nishāda is vivādī; the rest are auuvādī.

When nishāda is amsa; gāndhāra is samvādi; rshabha is vivādi (so is dhaivata) and the rest are anuvādi.

The above mentioned classification is true [for Shaḍja Grāma-when pancama is amsa: rshabha is samvādi; gāndhāra nishāda are vivādi; the rest are anuvādi. When rshabha is amsa; pancama is samvādi; nishāda gāndhāra are vivādi and the remainng notes are anuvādi. For the other notes as amśa, the arrangement is the same as in Shaḍjagrāma.

To those who argue that by vivādi Bharata Muni has only meant nishādā as vivādi tc dhaivata, and rshabha as vivādi to gāndhāra, it must be pointed out that if it were so, then there would be no vivādi to be found when shaḍja, madhyama and pancama are made amsa.

We have stated that gāndhāra and nishāda are vivādi to all other notes. The converse, that all other svaras will be vivadi to them, need not be true. The two are vivādi to others as they only are two-sruti notes, whereas other notes are three of four sruti notes. As for dhaivata, which is vivādi to nishāda, when the latter is amsa, it may be said that dhaivata is vivādi because of its proximity to nishāda and is forced to be so inthe given circumstance. It is like a gentleman being forced to harsh behaviour by a nasty neighbour.

The whole matter may be summed up by saying that any two notes which are only two srutis apart can acquire the status of vivādi, this being most applicable to nishāda and gāndhāra, as they can also be vivādi to notes from which they are removed than by two srutis.

ANUVĀDĪ NOTES

29. वादि संवादि विवादिषु स्थापितेषु शेषास्त्वनुवादिनः ।

Trans : Vādī samvādī vivādishu (vādī, and vivādī), sthāpiteshu (being decided upon), seshāh (the rest), the anuvādinah (are anuvādis).

SANJĪVANAM : Obvious.

30. तत्र वदनाद्वादी, संवदनात्संवादी, विवदनाद्विवादी अनुवदनादनुवादीति ।

Trans: tatra (here in this context), vadanāt vādi (thc note that spells out the jāti or rāga is called vādi), samvadānāt samvādi (the note that speaks in unison with the vādi is called samvādi), vivādanāt vivādi (the note that creates contradiction is named vivādi), anuvadanāt anuvādi (the note that acts in accordance with vādi is anuvādi).

SANJĪVANAM · The text is clear.

31. एतेषां स्वराणां न्यूनत्वमधिकत्वं तन्त्र्युपवादनदण्डेन्द्रिय वैगुण्यादुपजायते । स्वरविधानमेतच्चतुर्विधम् ॥

Trans: Eteshām svaraṇām (in these notes). nyunatvam adhikatvam (rise and full of pitch) tantri upavādana indriya vaiguṇyāt upajāyate (is caused by the various defects of strings or the place of tying the strings or by body of the viṇā. or by lack of training of fingers or voice). Svara vidhānam etat (of these notes' the rule regarding their usage). caturvidham (shows them to be of four kinds-vādi samvādi etc).

SANJĪVANAM: The frequency of the use of a note as vādi, samvādi, vivādi or anuvādi in a melody will depend upon the status of a particular note. Vādi is to be used maximum, samvādi less, anuvādi lesser and vivādi the least. Also the volume and their pitch may be affected by certain defects. The string (made of gut in ancient timesf may get tightened or loosened due to humidity, the bridge may move, and the viṇā itself may get distorted. The frets can also become defective and the voice may falter.

GRAMĀS AND SRUTIS

32. अथ द्वौ ग्रामौ । षड्जग्रामो मध्यमग्रामश्च ।
अत्राश्रिता द्वाविंशति श्रुतयः स्वरमण्डलसाधिताः ॥

Trans : Atha (now), dvau grāmau (there are two grāmas) Shaḍjagramo madhyamasca (the Shadjagrama and the Madhyamagrāma). Atra āsrita (to these belong), dvā vimsati (twenty two) srutayah (srutis), svara mandala rādhitā (contained within the seven notes).

SANJĪVANAM: The place where many individuals cohabit is called a Grama or village: similarly an inter dependent collection of notes is named Grāma. In a village the most influential person is the village headman, and so by example, a four-śrutis svara which is to be counted first and after which the Grāma takes its name has a two-śruti note preceeding it and a three-śruti note succeeding it. In Shadjagrāma, the note shaḍja is four-sruti and nishāda and rshabha are two and three sruti respectively. Similarly, in Madhyamagrāma, ga and pa are two and three śruti notes preceeding and succeeding madhyama. This note, or the head note of the Grāma, so to speak, owns a larger area than the notes immediately around it and has a locative consonance with two other notes in the septette. In Shadjagrāma, madhyama and pancama are the two samvādis and in Madhyamagrāma the head note has nishāda and shaḍja as its samvādis.

To continue the analogy just as a rich village headman is helpful to his neighbours in distress, in the event of 'svara-sādhāraṇa', the main note is able to grant a śruti each to both his neighbours. At the time of 'shaḍja-sādhāraṇa' shaḍja yields its first śruti to nishāda and the last to rshabha. In the event of Madhyama-Sādhāraṇa, madhyama likewise yields its first śruti to gāndhāra and the last śruti to pancama.

And now we proceed to the experiment called 'sruti-nidarshana' or 'catuhsāraṇā' as named in modern times, The experiment makes a division of the seven note sequence into twenty two śrutis.

The definition and the characteristics of a Grāma as given above are proposed by the Bṛhaspati school.

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NOTES AND THEIR ŚRUTIS

33. तद्यथा—

तिस्रो द्वे च चतस्रश्च चतस्रतिस्र एव च ।

द्वे चैवाद्य चतस्रश्च षड्जग्रामे भवेद्विधिः ॥

Trans: Trisra (three), dve (two), ca catasra (and four), catasra (four), trisra eva ca (and three again), dve caiva (and two), ādya catasraśca (and in the beginning four), vidhih bhavet (is the rule), shaḍja grāme (in the Shaḍjagrāma).

SANJĪVANAM: The enunciation of śrutis units for each note is made here in the ascending order, indicating the measure in which the sucecding note is higher than the preceeding one. As shaḍja is the first note it is enunciation after having mentioned nishāda. As there is no note befor shaḍja, its relative position cannot be indicated in the beginning, Three, two, four, four, three, two and four are the number of śrutis in rshabha. gāndhāra, madhyama, pancama, dhaivata, nishada and shadja respectively. Within this sequence antara gāndhāra and Kākāli nishāda are included, though their śruti number is not given here. However, it is shown in the sarana experiment later. Elaborating on this Matanga Muni has said, "Bharata has enanciated the śruti sequence beginning with rshabha, Why so? The antara gāndhāra is included here and shaḍja and madhyama are shown as basic and initial Grāma notes."

TUNING OF THE ANCIENT MATTAKOKILA VIṆĀ TO PURE NOTES

The strings of mattakokilā from seventh to thirteenth are tuned to sa, ri, ga, ma, pa, dha, ni, respectively, The tuning method is as follows.

The tenth and the eleventh strings are to be tuned to the consonance of fourth and fifth. Thus from shaḍja we obtain madhyama and pancama. From the madhyama on the tenth, the twelfth

string should be tuned to the consonance of third. This seven-sruti interval gives us the note, dhaivata. From dhaivata we can obtain rshabha by the consonance of fifth, or the thirteen śruti interval. From madhyama nishāda is to be obtained by the consonance of fourth. And from nishāda its consonant gāndhāra is available at thirteen śtuti interval or the consonance of fifth. Such tuning is also possible on a modern sitar with movoble frets.

THE SUDDHA OR THE PURE NOTES

Notes which are based on the samvāda or consonance as defined by Bharata, are to be called 'shudha' or pure and no other are to be named so.

Madhyama, which is at an interval of nine ṣrutis from the first note shaḍja and also similarly removed from the last note nishāda, is at the centre (madhya) of the seven note suquence. Such a madhyama is suddha. As the centre, it never moves from its position, hence it is 'dhruva' or constant says the venerable Abhinavagupta.

Nishāda, which ends the 'saptaka' or the sequence and is at an interval of nine srutis from madhyama or the centre, is pure. Consonant to this nishāda is the pure gāndhāra.

Dhaivata obtained from madhyama is pure. Its interval from pancama increases when the pancama descends by a śruti but its position remains the same. Hence this natural dhaivata, at a consonance of third to madhyama, is pure and none other. Its consonant rshabha is also pure,

Thc pancama at a consonance of fifth from shadja is the pure pancama.

The above sequence is different in its intervals from the 'mukhārī' or 'kanakāngī' mela as propagated by Ramāmātya, Somanātha Venkatamakhī and their followers. In his introduction to 'Sangraha

Chūdāmaṇi', the modern scholar, Sri Nivas Shāstrī has rightly pointed out that the mela propagators had misunderstood Bharata Muni, and their so called 'pure' saptakas are impure.

The prathama, dvitiya, agd caturtha (the first, second, third and fourth of vedic terminology) are the madhyama, gāndhāra, rshabha and shaḍja respectively. and these are not be found at all in the 'Kankāngī mela' of Karnataka system.

34. चतुः श्रुतिर्भवेत्षड्जः ऋषभस्त्रिश्रुतिः स्मृतः ।
द्विश्रुतिश्चैव गान्धारो मध्यमश्च चतुः श्रुतिः ॥

35. पञ्चमस्तद्वदेव स्यात्, त्रिश्रुतिः धैवतो मतः ।
द्विश्रुतिश्च निषादः स्यात् षड्जग्रामे विधिर्भवेत् ॥

Trans : Shaḍja catuhśrutih bhavet (shaḍja should be four śrutis), rshabhah triśrutih smrtah (rshabha is known as of three śrutis), gāndhārah dviśrutis caiva (gāndhāra of two śrutis), madhyamaśca catuśrutih (and madhyama is of four śrutis), tadvadeva pancamah syāt (like madhyama, pancama is of four śrutis), dhaivata trisrutih matah (dhaivata is of three śrutis), nishādah ca dvisrutih (nishāda is of two śrutis), Shaḍjagrāme vidhih bhavet (such in the rule for Shadjagrama).

SANJIVANAM : The above ślokas are meant to elaborate on the preceding one; the śuddha svara sequence is also thus made clear. Pointing out the evolution of svaras from Samagana to Gāndharva, the venerable Abhinavagupta says, "Being higher, the four sruti note is udātta, being lower the two śruti is anudātta, and combining the characteristics of two the height and lowness, the three śsuti svara is Svarita —In truth there are three notes only sa ri and ga which are repeated as pa, dh and ni. Madhyama being the constant is located in the middle of three two units." Sa, ni, dha when put in the descending order are ma, ga, and ri, or udatta, anudatta and svarita.

THE PANCAMA IN MADHYAMAGRĀMA

36· मध्यमग्रामे तु श्रुत्यपकृष्टः पञ्चमः कार्यः ।

Trans : Madhyamagrāme tu (In the Madhyamakrama), pancama (the note pancama) śruti apakrstah karyah (should be lowered by one śruti).

SANJĪVANAM: Here the difference between the two grāmas, Shaḍja and Madhyama, is shown. If the Shadjagrāmic rshabha is taken as base and thepancama is lowered till it is at a consonance of fourth, or nine-śruti interval, to rshabha, then the lowered note is known as the three śruti Madhyamagrāma pancama. Another way of lowering the pancama is by putting it at a consonance of third to the twośruti gāndhāra of Shadjagrāma. In its original shadjagramic position, the pancama is at an eight śruti interval from gāndhāra. The second technique is also used in our school.

DIFFERENCE IN GRĀMAS

37· श्रुत्युत्कर्षा दपकर्षाद्वा यदन्तरं मार्द वायतत्वाद्वा तत्प्रमाणं श्रुतिः ।

Trans: Evam (thus), sruti utkarshāt (by raising of a śruti), apakarshāt vā (or by lowering of a sruti, as prescribed above), mārdavāt (by softening), āyatatvāt vā (or by sharpening), yat antaram (the interval which is obtained), tat (that interval) (pramānam srutih (is the measure of a śruti of one kind).

SANJĪVANAM : 'Mārdava' is loosening the string and thus lowering the note. 'Āyatatva' is the opposite. As said before, Bharata Muni is demonstrating the śrutis on the harp like viṇās where strings were plucked and not slided upon.

Here, although the pancama for Madhyamagrāma will be fixed by lowering, yet both lowering and raising are mentioned to show the two ends of the interval, which is to be known by the pramāna (measure) which is a śruti of one kind, out of the three kinds of srutis.

Abhinavagupta further elaborates that the difference which is noticed by lowering or raising a note, the exact measure of that difference is a śruti. Although, the difference between two sounds may be equal to the measure of an atom, yet being inaudible, it is of no use. And hence the difference, that in itself cannot be heard but can be known by the two sounds on its extremities, that difference is a śruti.

It should then be noted that the term śruti in general, does not apply to any particular measure and hence there can be many kinds of śrutis.

Why does the text once mention 'lowering and raising, and then 'raising and lowering'? Abhinavagupta clarifies that as lowering and raising are relative, both are mentioned for comparison.

DEMONSTRATION OF TWENTY TWO ŚRUTIS

38. निदर्शनं त्वासामभिः व्याख्यास्यामः ।

Trans : Vyākhyāsyāmah (I shall now elaborate), tu nidarśanam (upon the demonstration), tu asām (of these śrutis).

SANJĪVANAM : If 'darśana' means to see, 'nidarśana' means close inspection. For example, people of the same caste, or those out of caste, those successful or unsuccessful in life, are obviously, different. However to analyse their respective characterstics, a comparison is made by focusssing our attention at a given time, on one category of persons, and then later on the other category of persons, and then again we shift our attention to the first category. This results in a definite comparative understanding of their qualities. Similarly, listening to the sound of one string and then to the sound of the other higher or lower tuned strings and then again shifting attention from one to the other. alternately between the two like a swing, gives a definitive knowledge of their differences. This process, says Abhinavagupta is 'nidarśana'-

39. यथा द्वे वीणे तुल्यप्रमाण तन्त्र्युपवादन दण्डमूर्च्छने कृत्वा षड्जग्रामाश्रिते कार्ये । तयोरन्यतरस्यां पञ्चमस्यापकर्षे श्रुतिं मध्यमग्रामिकीं कृत्वा तामेव च पञ्चमवशात्षड्जग्रामिकीं कुर्यात् । एव श्रुत्यपकृष्टा भवति ।

Trans ; Yathā (for example), dve vine (two vinās), tulya pramāna (of the same size), tantri, upavādana danda (and identical strings, bridge. and body), mūrcchanē kṛtva (should be tuned to a given mūrcchanā) shaḍja grām āsrite karye (in the shaḍja grāma). tayoh anyatarasyām (now, of the two in the latter vinā), paneamrsya apakarshe (by lowering the pancama), śrutim (the pitch of the pancama), madhyama, grāmikim kṛtvā (should be made such as is appropriate to Madhyamagrāma), tām eva ca (and then in that very vīnā), pancama vashāt (on the basis of this pancama, new and lowered), shadjagrāmikīm kuryāt (the vinā should be tuned to Shadjagrāma). Evam śruti apakrshta bhavati (Thus, all the notes in the latter vinā are lowered by one śruti, in comparison to the former).

SANJĪVANAM : The practical method of demostrating twenty two ṣrutis in a seven note sequence from sa to ni is shown here. Two vinās with identical strings, proportions, bridges and places o tying should be tuned to a given pure note mūrcchanā in Shaḍja-grāma. The twenty one strings of each vinā should be tuned identically.

Of the two, the former will remain untouched and in the atter the strings will be loosened. To begin with the pancama of the latter vinā is lowered to be consonant with the rshabha. The result being that the latter vinā is now tuned to Madhyamagrama. Taking the new pancama as the base the other rest of the notes should be lowered so that the vinā is once again tuned to Shādja-grāma, but now each note will be one śruti lower than the notes of the former vinā. For reasons of practicality, we have named this measure of śruti as 'kaiśiki'. This interval which is minute. just as much as the breadth of a hair or 'keśa' is called 'kaiśiki'. In the

context of shaḍja and madhyama sādhārana, Bharata Muni also names the minute changes of [pitch in a svara as ·kaisiki' change.

40. पुनरपि तद्वदेवापकर्षेत् यथा गान्धार निषाद-
वन्तावितरस्यामृषभधैवतौ प्रवेक्ष्यतः द्विश्रुत्यधिकत्वात् ।

Trans : Punarapi (once again), tadvat apakarshet (the string should be loosened in a manner), yathā (so that), gāndhāranishādvantau (gāndhāra and nishāda, of the latter vinā), pravekshyatah (enter, ie, sound the same as), rshabhadhaivatau (rshabha and dhaivata), itarasya (of the former or untouched vinā), dviśrutyadhikatvāt (these notes, gāndhara and nishāda, which were two śrutis higher when the loosening began).

SANJĪVANAM : The second time the slackening of the string is done in a different manner. Now the gāndhāra and nishāda of the latter vinā in which the strings are being loosened, are made to be consonant. that is of the same pitch, with rshabha and dhaivata of the former or untouched vinā. The remaining notes of the latter vinā are also slackened accordingly taking the new positions of gāndhāra and nishāda as a basis. Thus we have the new positions of notes on the latter vinā, arranged in the Shaḍjagrāma, but each of the notes being two srutis lower than the former vinā notes.

The interval obtained in the second slackening is also called a śruti, although it is greater than the first one derived in the first loosening and was called named 'kaiśiki śruti'. For the purpose of distinction we have named this second kind of interval as 'mahatil or the large śruti. Abhinavagupta points out that this interval is also called a 'śruti' and the one sruti svara that is sometimes used in Gāndharva is not erratic but has its interval equivalent to this 'śruti'. In the present day rendition of Rāgas, the not 'ati komal dhaivata' or (extra flat dhaivata), or ati komal rshabha, are the one śruti notes.

In this slackened position the madhyama of the latter vina would be at the supposed positton of 'antara gāndhāra' of the former vinā. Similarly, latters' shadja would be former's 'kākali nishāda'.

41. पुनरपि तद्वदेवा कृष्टायां धैवतर्षभवितरस्यां
पञ्चम षड्जौ प्रवेक्ष्यतः त्रिश्रुत्यधिकत्वात् ॥

Trans: Punarapi (Again), tadvadeva apakrshṭāyām (in the latter vinā, slackening is done in a manner so that), dhaivatarshabhau (dhaivata and rshabha), pravekshyatah (enter ie., sound the same as), pancama shaḍjau (pancama and shadja), itarasyām (of the former, vinā), triśrutya - dhikatvāt (these notes, dhaivata and rshabha, which were three śrutis higher before the loosening began).

SANJĪVAVAM: This time the dhaivata and rshabha of the latter vina are made to sound the same as pancama and shaḍja of the former vinā, respectively. The other strings of the vinā being adjusted, the latter vinā is now three sruti lower. The interval thus obtained, or the measure of lowering, is given the name of 'upamahati' śruti by us. This sruti is equivalent to one 'kaiśiki' śruti subtracted from 'mahati' śruti.

42. तद्वत्पुनरपकृष्टायां पञ्चम मध्यम-
षड्जाः इतरस्यां मध्यम गान्धार-
निषादवतः प्रवेक्ष्यंति चतुः श्रुत्यभ्यधिकत्वात् ॥

Trans: Punarapi (Again), tadvadeva (in a manner so that), apakṛshṭāyām (of the vinā which has been slackened). pancama madhyama shadjah (pancama, madhyama and shadja), praveckshyanti (enter, or sound the same as), maḍhyama gāndhāra nishadavatah (madhyam, gāndhāra and nishāda), itarasyam (of the former vinā), catuhśrutyabhi adhikatvāt (these pa, ma, and sa which were higher by four śrutis, before loosening began).

SANJĪVANAM: In the fourth lowering the pancama, madhyama and shaḍja strings of the latter vinā are tuned to sound the same as madhyama, gāndhara and nishāda respectively of the former vina. The remaining notes of the latter are also slackened to yield shaḍjagrāma. The latter is thus four śrutis lower than the former vinā. The measure of lowering, required in the fourth time is the same, as may be noticed by the experimenter, as in the the first lowering. This śruti also can br called thc 'kaiśiki' śruti.

It will be noted that in the above mentioned method of śruti demonstration each lowering of the strings results in the elimination of the position of notes obtained in the previous lowering. A comparison of their respective measures is thus not possible audibly. A demonstration of srutis on 'sruti-darpana', as described below makes all the position of the notes available at the same time.

SRUTI DEMONSTRATION ON 'SRUTI–DARPAṆA'

A vinā may be made which has uncurved and movable plain frets of fair width. Five strings of the same wire should be strung and care be taken to see that the wires are equaily raised from all the frets throughout their length from the bridge to the mount.

A fret should be positioned in the middle of the bridge and the mount to denote the madhyama note of the madhya sthāna or the middle septette. Other frets may be likewise adjusted to give the notes of Shaḍja grāma, using the samvāda method described earlier. All the five strings may be tuned to the same sound. The first string to the left (the bridge being towards the experimenter) will remain untouched and correspond to the first vinā of the earlier experiment. To begin with all the strings will produce the same notes on the various frets.

To begin with, the first lowering, the second string is slackened so that its pancama is at a consonance of fifth with the rshabha of the first string. This makes each note on the second string one 'kaishiki' sruti lower than those of the first string.

In the second lowering which is done on the third string the nishāda of this third string is made to sound the same as dhaivata of the first string.

A given note on the third string is now two śrutis lower than the corresponding note on the first string, but that note on the same fret is only one sruti lower than the note on the second string. The difference between the second and the third string is the 'mahati' sruti.

The third lowering in done on the fourth string. It is slackened to a degree so that its dhaivata sounds the same as pancama of the first string. The string slackened is three srutis lower than the first and the measure in which it differs from the third is one 'upamahati' sruti.

For the purpose of the fourth lowering the fifth string in our vinā (sruti darpana) is slackened to the extent that its pancama mingles with the madhyama of the first string. The slackened string is four srutis lower than the first while only 'kaishiki' sruti lower than the fourth. Some other results may be noted. Beginning with the first string, the four remaining strings when plucked in order will make audible; the 'kaisiki', 'mahati', 'upamahati' and 'kaisiki' sruti intervals, in the descending order.

It should also be that on the fret on which the fifth string gives shaḍja. the first string gives nishāda; on the fret which gives ma on the fifth string, nishāda is heard on the same fret on the first string; and on the same fret while the fifth strings yields pancama and the first string yields madhyama.

On the second, third and fourth and fifth strings the same frets will show the four śruti intervals of shaḍja, madhyama and pancama respectively.

On the fourth string the rshabha and dhaivata will be heard on the frets which yield shaḍja and pancama on the first string. The second and third and fourth strings will yield the three śruti intervals on the same frets of rshabha and dhaivata, respectively.

On the third string the fret for gāndhāra and nishāda will yield rshabha and dhaivata on the first string. And the second and third strings will show on the same frets the two srutis each for gāndhāra and nishāda.

The third string is also indicative of the antara svaras. The madhyama and the shadja, on the lowered third string, are antara gāndhāra and kakali nishada respectively, with respect to the shadja of first string. Also the pancama on the third string is two srutis lower than the pancama of the first. Hence, if the shaḍja on the first is named as madhyama of the Madhyamagrāma. the lowered pancama on the third string can be named as kākali nishāda of the Madhyamagrāma.

Thus, it is seen that on the sruti-darpaṇa the four śrutis for each shadja, madhyama and pancama are kaisiki, mahati. upamahati and kaisiki, in the descending order, For rshabha and dhaivata each, they are three; kaisiki, mahati and upamahati; for gāndhara and nishāda each, they are 'kaisiki' and mahati. All svaras thus begin with kaisiki sruti when seen in the descending order. The four sruti notes end with kaisiki as well.

The two sruti interval is thus of two kinds. The rshabha-gāndhara and dhaivata-nishāda interval is a sum of kaisiki and mahati, whereas the antara gāndhāra and kākali nishāda, which are located in the area of madhyama and shaḍja are a sum of kaisiki and upmahati srutis.

In the modern times some scholars have concluded that the ancients thought of the srutis as uniformaly equal intervals. This

wrong conclusion is a result of misunderstanding the language of sruti demonstration experiment given in the Nātya Sāstra.

43. एव मेतेन श्रुतिनिदर्शनेन द्वैग्रामिक्यः ।
द्वाविंशतिः श्रुतयः प्रत्यवगन्तव्याः ॥

Trans ; Even] (Thus), srutinidarsanena (by a demonstration of the srutis), dvāvimsatih srutayah (twenty two srutis), pratyavagantavyāh (are known distinctly), dvaigrāmikyah (in the two gramas).

SANJĪVANAM : It should be clear that each Grāma in its seven note sequence contains twenty two srutis. The shadja, rshabha, antara gāndhara, madhyama, pancama, dhaivata, nishāda, and kākali nishāda of the Shāda Grāma are the same as madhyama pancama, dhaivata, nishāda shaḍja, gāndhāra, and antara gandhara of Madhyamagrama.

(To be continued.)

Maharashtrian Musicians of Karnatic Music

GOTTU VADYA SAKHARAM RAO

Sakharam Rao was born at Madhyarjunam (Tiruvidaimarudur) in the Tanjore District. He was the eldest son of Gottu Vadya Srinivasa Rao, a famous player of the preceding generation from whom he learnt the art. He was a Madhva Desastha Brahmin and a Rigvedi. He belonged to the family of Gavai Khamas Madhava Rao, the famous musician in the days of the last Sivaji Maharaja.

His father. Srinivasa Rao was one of the earliest who learnt to to play on the Violin in South India and became an expert. Later in his life he made some improvements, determined how the instruments were to be handled and became famous as a player on both the instruments. After he became the Adhina Vidwan of Tiruvavaduthurai Mutt in the time of Sri La Sri Subramania Desikar he moved from Tanjore and settled down at Tiruvidaimarudur. He died when is son Sakharam Rao was quite young and had some little training in music.

At that time, Venkoba Rao and Rama Rao, sons of his paternal uncle, lived at Tanjore. They had attained great proficiency in three musical instruments—the Violin, Jalatarang and Mridanga. Sakharam Rao, had a good training under the elder brother, Venkoba Rao and was bent on attaining immortal fame in the field of music. Owing to the fruits of virtue in previous birth the hereditary gift in music and his ceaseless efforts, he held an unique position as a Gottu Vadya player, His earnestness and untiring practice were praiseworthy. Every day, he continud to play even at dead of night. When asleep, he would suddenly rise from bed and begin to put into practice some particular idea in music that had struck him.

His great achievement was that he brought to prefectoin the sound production of the instrument. He played the same with a piece of cylindrical roller made of Tamarind wood in his left hand

and with the finger nails of the right hand (much more difficult than playing with the *Nankhi* as most players do). He was a versatile genius, being equally perfect in playing Raga Alapana, Kriti or Tanam. Perhaps amongst the Ragas he played be was most delicious in Sankarabharana. Kedaragowla, Bhairavi, Bilahari, Todi, Sri and Kalyani. The melodic beauty of each raga shone in its richest colours at his hands. He may be regarded as eternally dedicated to 'Nadopasana.' Unlike the mechanical musicians of the present age he thoroughly enjoyed and was absorbed in his own music and his performances were outpourings of ecstasy. During the visit fo Sri Edwin Montague to Madras in 1918, an Evening Party given by theSouth Indian Zamindars in his honour, Sakharam Rao was invited to give his performance before the distinguished guest and the concert was very much appreciated.

Like his father, he had a good command of the Violin and he therefore trained his brother, Hari Rao, and made hime attain a high degree of perfection. He, and Sakharam Rao' son, Srinivasa Rao, named after the grandfather, continued his art with undiminished zeal at their ancestral house in Tiruvidaimarudur.

Sakharam Rao was strong and well-built and had a dignified and commanding personality. He had many good qualities. From a child onwards, any one could move with him freely. He was always desirous of helping others and doing social service. When he was approached with a request to play on Gottu Vadya, even in the midst of other work, he would at once play on the instrument in good spirits. He never regarded wealth as the main object in life. But at the same time he kept up the status and dignity of the profession. He would not move out of his house before his minimum fee was paid and he stipulated before-hand that there should be absolute silence at the concert and the least noise made him stop his playing on the instrument. As with Krishna Bhagavatar, absolute accuracy of Sruti Suddha was patent in Sakharam Rao's concerts. He passed away in 1930 at the early age of 49.

MRIDANGAM NARAYANASWAMI APPA

One of the ancient Mahratta Kshatriya families was that of the *Appas*, who held high and responsible positions during the last

Mahratta kings of Tanjore, as for example Kalai Rao Appa who was a Sirkheel of the State. Mridangam Narayanaswami was a native of Tanjore and belonged to the Jadhav family.

When young he was a copyist. He learnt the A. B. C. of Mridangam from Sivaswami Appa, the Mridangam Vidwan of the day. He was a good singer of different songs and tunes in a great variety; and his voicce was rich and sonorous. He was gifted with a subtle, delicate but accurate *Sruti* and *Svara Jnana*, the like of which is rare to be found. He had likewise, an inborn and special aptitude for playing on the Mridangam and his *Jnana* of *Sruti* and and *Svara* contributed greatly to his perfection in *Laya* and *Tala* and made him an original Mridangam player.

His early training in the art was at the Sri Marutiswami Mutt at Mannargudi. Once, when he slept there, he dreamt that Maruti appeared before him and directed that he should do Saturday Bhajana and invoke Maruti and by so doing, he would realise himself. He followed the direction faithfully and received the blessings of Lord Maruti.

When Morgaumkar Ramachandra Bava, Kirtanacharya from Gwalior, and his son, Vishnu Bava, came to Tanjore and conducted Chathurmasya Kirtan, Mridangam Narayanaswami played and developed his art. Even in his teens, his Mridanga was acclaimed as an appropriate and sweet accompaniment, so nice and clear without any harshness in the touch. His handling of the instrument was very gifted, the sounds produced were so melodious and he always played so much in conformity with the main artiste, that the resultant rhythm was in perfect consonance.

Though it is very difficult to accompauy on the Mridanga a player on the Vina or the Jalatarang, he played with equal facility and grace as a valued accompaniment, alike with vocal Vidwans like Maha Vidyanatha Iyer, Patnam Subramania Iyer, and Todi Sundara Rao, the Flute Vidwan, Saraboa Sastri, Bhagavatars like Morgaumkar Ramachandra Bava, Krishna Bhagavatar and others,

and with the great Vainikas, Vina Seshanna, Vina Vaidyanatha Iyer Vina Krishna Iyer, the great Jalatarangam player Venkoba Rao and lastly Saranda Naik, the gifted player on the delicate instrument—the Sarangi.

By deep study of details and close application to the art, he combined in himself to the maximum degree the ability for *Suswara Jyana* and *Laya Tala Prastaara* which were his original and unique specialities. Mridanga Vidwans, who were his contemporaries, were wanting in the nicety of his play of fingers on the instrument.

He had organised a Bhajana of his own in his residence where atl reputed musicians, vocal and iustrumental, used to congregate and found what they failed to find elsewhere. His strength and courage of conviction, acquired by industry and practice, in playing on the Mridanga made him bold and independent. He spoke chaste Marathi and read the *Dāsa Bodha* of Samartha Sri Ramadas Swami, many times over. He was clean in his habits and a devout Bhakta of Sri Rama. He taught the art of playing on the Mridanga to so many; but it is unfortunate that no one came upto his mark. It his noteworthy that he coutd both sing and play on the Mridanga at the same time, an accomplishment seldom found. He lived up to an advanced age and departed, leaving no descendants.

He always kept in readiness some 8 or 10 Mridangas accurately tuned to the several normal pitches usually met with in concerts. He felt that each Mridanga was most resonant at one particular pitch and he tuned the several Mridangas to that pitch. He was unwilling to alter the pitch of a particular Mridanga lest it should lose its natural richness of tone. Nor did he ever tune the instrument at the commencement of a concert, because he was alive to the fact that a Mridanga which was subjected to frequent strokes for the purpose of increasing or decreasing the *Sruti* lost its fine tonal value or sensitive response. He was quite alive to the fact that even the finger tips had their own share in the production of tone quality. He never subjected his fingers to any strain—for instance it is to be noted that whenever he entered a railway carriage, he never caught hold of the door lintel with his hand.

He had an imposing personality and commanded respect and reverence from all around him. He was encouraged and patronised by the Rajah of Ramnad and his brother Pandithurai. He was so highly appreciated in Madras when he played to the accompaniment of Krishna Bhagavatar of Tanjore, that the late Justice Subramania Iyer rewarded him in recognition of his great merits. He was the *Sthala Vidwan* of Setu Bavaswami Mutt and performed Sri Rama Navami under the patronage of Raja Guru Setu Bavaswami. His handling of the Mridanda was superb and admitted to be so, by all the great Vidwans, and his superiority in the art was never challenged. Whatever variety of difficult strokes he played on on the Mridanga, the resultant was perfect resonance. The sounds produced by either hand were mostly like those of the fine *Takora* and reminiscent of the play on that instrument by the famous Nannu Miyan. His fixing of the flour on the left was such, that the sound produced was the exact Mandra of the Adhara Sruti on the right, and the flour never fell off in bits, however long the concert asted. He would play at the right time the appropriate phrases for the three Kalas, bring into clear perspective the short and long ones and end with a variety of Moharas. No one could detect any the least contortion on his face or in his limbs and at a distance one who looked at him would feel he was looking at a beautiful painting. The fingers of the hands alone moved with perfect grace and the rest of the limbs remained motionless. He was the first to raise the profession of a Mridang player to a high pedestal of regard and made it worthy of emulation. He always played Mridanga to the accompaniment of two Tamburas in the hands of his two disciples, Yoganath and Swaminath.

He enjoyed the best in life. He was regular in his habits and took only choice viands. He lived a royal life, and died about 30 years ago (1907).

Balasaraswati JAGANNATHA BHUTGOSWAMI Jagannatha Bhutgoswami was the first to practise on this North Indian instrument (Taus தாவுஸ் is its Persian name) and show its great possibilities for playing Carnatic Music. He was remarkably gifted in the exposision of the Sankarabharana Raga on the

Mayuri. The mellowed tone of the instrument added to the dexterous handling of the same by Jagannatha Bhutgoswami, made the instrument very attractive. Distinguished artistes of his time like Maha Vaidyanatha Iyer and others used to attend his concerts with great interest. Even as Sarabha Sastri elevated the flute to the status of a pucca primary instrument for concert purposes; and as Srinivasa Rao elevated the Gottu Vadya to a similar status; so also, Jagannatha Bhutgoswami, by dint of his own talents, did the same for the Mayuri and made it unquestionably a pucca primary instrument for the concert.

Flute NAGARAJA RAO

Nagaraja Rao was born in July 1883 at Nachiarkoil, six miles south of Kumbakonam in a respectable Smartha Desastha family of well-to-do landlords. His fathor, Ramanatha Rao, was a Violinist of a high order and he pursued the art as a hobby and not a profession. During his life-time, the property he inherited was used up and he died in 1889 when Nagaraja Rao was only a young boy. The late R. Ramachandra Rao. Inspector of Schools, Pudukottah State was his maternal uncle, and being a very hospitable and noble soul he brought up Nagaraja Rao in his own household. Nagaraja Rao studied up to the Matriculation class in the Maharajah's College, Pudukottah. But the uncle's object of giving him a good education, so as to enable him to enter the sesvice of the State was not fulfilled. Nagaraja Rao did not take kindly to his books on account of his hereditary love for music, which diverted his attention. His uncle admonished him for attending musical concerts and strongly advised him not to take up the *mean* profession of a musician, as it was then considered; but he was stubborn and could not be persuaded to give up music.

From 1898 he took preliminary lessons on the flute, on the sly from Kannuswami Rao, brother of Swaragat Chittuswamy Rao and a contemporary of Sarabha Sastri; and learnt the position and process of fingering. Somehow this came to the knowledge of Mr. Ramaehandra Rao who would not tolerate such a thing. So Nagaraja Rao left his protection and decided to be self-supporting.

He attempted to secure a job in the Railway at Trichinopoly but failed to so; his knowledge of the flute got him the position of a private tutor to the children of a Vysia. Later, on the death of his paternal uncle Jeevanna Rao, he was appointed Village Munsiff of Nachiarkoil, which gave him opportunities of coming in contact with great men. He assiduously practised on the flute and his skill in the art was appreciated even when he played during the holidays while yet a student. In 1902 Sarabha Sastri examined his talents on the flute and felt he had reached an advanced stage in the art. He was denied training under the great flutist on account of the morbid state of his health, though Nagaraja Rao greatly developed his art on occount of the opportunities he had of attending Sastri's unequalled performances, till his death in 1904. Immediately after this, Nagaraja Rao was introduced to and became a disciple of Umayalpuram Swaminatha Iyer, who taught him both the theory and practice of music. Under his guidance for two years, he mastered Tyagayya's Kritis and other lessons, and emerged as a full-fledged professional.

His noteworthy feature was the elaboration of ragas on sound lines, and he could play the ragas, Todi, Saveri, Goulipantu and Varali to perfection—an acid test for flute players. He was greatly encouraged by the music loving people with handsome emoluments and he kept up the art in its purity and prestige.

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The Kirtan

By

RAMACHANDRA GOSWAMI Narasimhapurkar

[*The Kirtan is a peculiarly Maharashtrian institution which has helped a great deal in popularising Devotion to the Lord; and it is gratifying to note that it has been adopted in the chief vernaculars of the South. such as Tamil, Telugu and Kanarese. In this article by Mr. T. B. Ramachandra Rao, himself a good Kirtankar— we have a full account of the way in which a Kirtan is performed and a brief mention of the chief Kirtankars from the time of Sri Ramachandra Morgaumkar who came to Tanjore in 1864.*]

The subject of "Kirtan" is a great one; but there are very few writers among us with expert knowledge who can give us the materials we require. The Dravidians in the South freely admit that the Kirtan was first introduced in the Madras Presidency from the North. Its early origin is to be traced first to the musical hymns attempting to describe God *i.e.* Iswara, by means of praise and prayer, which in due process of evolution took the form of Puranas conveying the meaning of Srutis and ultimately appeared as history in verse, when Lava and Kusa sang of the exploits of Sri Rama in the Ramayana, with the metre keeping time to the music. From this epic it is clear how by its description of Godhead in entrancing melody, music came to occupy a prominent place in the Kirtan. To the Kirtankar we owe the respect due to Narada himself.

With the rapid development of the Marathi language and the exposition of the gems of Sanskrit lore by our poets and saints in the native tongue, the Kirtan began to assume a most beauteous form. When the graceful Hindi tongue added to its beauties, the Kirtan came to be regarded as a very attractive medium of instruction to all men and women, young and old alike.

Out of the nine forms of Bhakti, (*viz.*, Sravana or hearing-the name of the Lord, Kirtan, Manana or remembrance of God, worship at the feet of God, archana, obeisance, service, friendship and contemplation of self), Kirtan occupies the second place. Sravana and Kirtan respectively signify attending to the exposition by a guru of the quality of the Supreme Being and communicating the same for the benefit of one's self and others. Till recently, the Kirtan concerned itself primarily with the quest of the Universal spirit and of its nature and generally took the shape of stories relating to the subject of the Lord or his Bhaktas in a way that produced an abiding impression on people's minds. It looks as though for various reasons the history of the lives of eminent men and women of recent times was deliberately rejected for this purpose. Perhaps the main reason was that in the changes that had occurred in the political sphere, it was considered impolitic to rake up old feuds when the various communities in the country were settling down on terms of amity and when there was urgent need of good understanding among them. Undoubtedly discourses on these subjects would produce a deleterious effect on the young and ignorant masses; and very likely it was to avoid this that our ancients established the custom of dealing with a story from the Puranas and used current events merely for purposes of illustration.

The word "Kirtan" implies expounding or describing. Knowledge is the result produced in the people's minds by such exposition. Instruction may be had in various ways. The study of books, listening to lectures, contemplation of Nature, and association with the wise are some of the means by which men seek knowledge (which breaks the bonds of Samsara) and attain the stage of Siddhas. The excellence of a Kirtankar consists in his ability to make the audience realise at once that this 'mukti' is attained by Bhakti and Gnana, and is within the reach of any ordinary person at any given place and time. He rouses the emotions with the help of poetry and action (consisting of dances, songs, accompaniments and speeches), which create concentration of mind and produce a deep sense of pleasure in the audience.

According to ancient custom, the Kirtan begins with what is called the (1) "Mangalacharan" (salutation) or prayer to the performer's special deity. Then follow (2) Akhyana an elaborate exposition of the higher truths referred to in a "Purva Pada" sung at the start. Next come (3) the Upakhyana i.e., the application of those truths in life through interesting illustrations from the stories of the Avatars, to show the ways in which the truth can be followed in action, interspersed with Bhajan and the pronunciation of His name in unison with the hearers, and finally, (4) the Arati and (5) distribution of "Prasad".

With the advent of Brahmasri Ramachandra Buva Morgaumkar to Tanjore in 1864 A.D. the prevailing practices in Kirtan underwent a reformation, and even the Dravidians began to imitate his ways. Sri Krishna Bhagavatar was the fiıst to set the new model for Kirtans (Harikathas) in Tamil. The Telugu verse of Sri Tyagaraja Swami (known in these parts as kirtanais), the Tamil songs of Sri Kambar and the Marathi *padas* in the Saki and Dindi tunes all form part of the kirtans on the new model. Of such Kırtankars, the most notable of the present day are Sri Chidambara Bhagavatar, Sri Vidyanatha Bhagavatar, Sri Annaswami Bhagavatar and others (1937.)

Prior to the advent of Sri Morgaumkar, the local heads of Mutts or Mahants used to perform Kirtans in Marathi, with songs full of Bhakti, in various tunes, (including Carnatic, and Hindustani tunes). Sanskrit was not much in use. Among the accompaniments there was no harmonium, but they used the Tambura, the Mridanga, Jalar, Swarabat, Sarangi, Violin and such other instruments as could be had. Certain Kirtankars used only the tambura.

At this stage a few words about the Maharaj Morgaumkar and his Kirtans will not be out of place. Morgaum claims to be the birth place of Sri Ramachandra Buva Morgaumkar. From his childhood he had a hankering after divine knoweldge and the Kirtans. Whenever and wherever he could secure a chance of hearing recitals of songs in Sanskrit or Marathi, he was sure to be

there. By his own intelligent efforts and the constant attention to the methods of his contemporary Kirtankars and unremitting practice, he soon became an expert in the line, Through the worship of Gajanana (or Lord Ganesha) he won the grace of God. After this time the Government of H.H. the Scindia of Gwalior constructed a Mutt for him in Lashkar, (the Cantonment) in appreciation of his Kirtans, and settled for him a permanent annuity. Even now his descendants continue to live there. Of his three sons, Sri Vishnu Bava attained equal eminence as a Kirtankar and became a domicile of Tanjore. His grandsons (Sri Balu Bhayya and Raja Bhayya) also became famous Kirtankars and musicians.

It may appear that the above facts are irrelevant to the subject of Kirtan, but it has been necessary to set them down here for the following reason. My revered father, Sri Baluswami Goswami, the head of Sri Govindaswami Mutt, Tanjore, was the beloved and chief disciple of Sri Morgaumkar Maharaj, and the latter lovingly tutored him in the practice of the Kirtan in all its details. In this manner Sri Baluswami Goswami, instead of becoming an expert in Kirtan according to the old school then prevailing in Tanjore, followed the pure northern form of speech and sang songs that were wholly of Hindustani type. In chaste Marathi mingled with quotations from Sanskrit or Hindi, he elaborated his theme with appropriate episodes in such a sweet and attractive tone that he might almost be said to have created a revolution in current modes of Kirtan performances. Among the followers of the old style were Sri Raghunath Goswami of Sri Bhimarajaswami Mutt, Sri Deva Goswami of Sri Jholiram Bava Mutt, Sri Tyagarajaswami of Sri Annaji Bava Mutt, Sri Sethuramaswami of Sri Sethu Bava Mutt, Sri Laghusyama Goswami (Dutta Sampradayi) and Sri Meruswami of Travancore. They had, however, adapted some of the northern tunes and padas to their performances. There are descendants of these who are Matadhipathis and Kirtankars.

On account of this, the period when Sri Ramachandra Morgaumkar came over to Tanjore may be regarded as unique in history. The last of the Tanjore Maharajas, Sri Sivaji, had passed away in

1855 A.D., but 15 or 16 of his Ranis wore living. Besides, there were several wealthy familles (including the Mangalvilas) as well as Pandits ann Vidwans learned in the various Shastras. Expert songsters and players on instruments in the Carnatic style took a fancy to and made it a point to add to their stores Hindustani music from the time of Sri Ramachandra Morgaumkar; because they were very much impressed with the grand effect produced by his exposition and music. At any rate it will be clear that to some extent there was a great influence of the northern over the southern art.

Among those who played on the Mridanga in accompaniment to Carnatic and Hindustani music Narayanaswami Appa, Ramadaswami, Sethurama Rao and others are worthy of mention; among the songsters we have Mahavaidyanatha Iyer, Patnam Subrahmania Iyer, Todi Sunder Rao and others. Among players, Veena Vaidyanatha Iyer, Flute Sarabha Sastri, Fiddle Govindaswami Pillai and Gottu Vadyam Sakharam Rao are well known. Bharata Natya was also in its highest pitch among professional ladies; the heads of all the Mutts were Kirtankars of repute; among those songsters who were perfect masters of Tumri etc., of the Hindustani tunes may be mentioned Bhayyayi Puntambekar; and in the Khyala and Dhrupada varieties, Sakharam Bava had attained supreme mastary. Of those who wrote the material for the Kirtans, Sri Ranganatha Dada of Gwalior and Narayanacharya and Raghu Bhutt of Tanjore are the most important; Morgaumkar's collections are full of their poems. Even among Christians nowadays, there are a few who have begun to use the Kirtan as a means for instructing the public.

Although Sri Ramachandra Morgaumkar Maharaj came from the North, he established a Mutt at Tanjore. did considerable propaganda in our parts for the furtherance of the art of Kirtan, became a sanyasi and ultimately took leave of the world here. His Samathi may be seen close to the northern gate of the Tanjore Fort and has become almost a place of pilgrimage. He may thus be said practically to belong to the South.

I have dealt at such length with the Kirtans of Sri Morgaumkar, because he fulfilled in an eminent measure all the requirements

of an ideal Kirtankar, as laid down in the Dasabodha of Sri Samarth Ramdas—probably the sole methodist on this subject. Sri Morgaumkar Bava had all the qualifications of a typical Kirtankar, being a learned man, full of Bhakti to the Lord, and endeavouring his best to expound his knowledge to the audience according to their capacity.

Kirtankars are of three different kinds. The best type never care to make money out of their performances. They set about their work as a matter of duty and instruct the public in the subject of Bhakti and Gnana with no thought of a reward at all. Next there are those who, after the Kirtan is over, feel pleased with whatever collections are made over them. Last, there are those who enter into a previous money contract in connection with their Kirtans, and it is a matter of regret that now-a-days there are many who as a rule, follow this trade system.

The Marathi Kirtankars have still retained the pristine purity of their ideals in the subject and obiect of their work; while thc other Bhagavatars (with honourable exceptions) in their performances mix up a number of irrelevant details, meant mainly to divert the audience by the exhibition of mere buffoonery and levity. In consequence, the seriousness of the subject is practically lost, and the Kalakshepam becomes a mere pastime. It is a matter of pleasure to note that our Kirtankars have not descended to such levels.

After the days of Morgaumkar, there have been many among his descendants and their contemporaries that achieved fame as Kirtankars or songsters. Their most generous and noble patron was the late Krishnaswami Naig of Tanjore. Kashinath Bava Masurkar, Ramachandra Bava Chandurkar, Nana Bava Supekar, among Kirtankars, Rahimat Khan and others among songsters and Nanumiah Saheb, the expert player on *Dholak* were the recipients of his patronage. Then we have Durga Bai Bapat, and Sri Vishnu Digambar Paluskar, who came to Tanjore and revitalised the Kirtan and the Bhajana. My reason for making mention of these is the fact that from ancient times the people of Tanjore have distinguished

themselves in Marathi language and in music both vocal and instrumental; and successive tides of Kirtan performances have helped to keep intact the cultural affinities of Tanjore and Maharashtra proper. As the Dravidian Kirtankars and Vidwans have shared these parties with us, to them also these forces have been of great value.

Let me conclude this article with a quotation from Sri Samarth-himself:—"Kirtan helps to wash away all sin, to lead us to the higher path and ultimately to the feet of God; of this you need not entertain any doubt." "Listen to the pure Kirtan, and become deserving and pure".

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Literature and the Arts in Maratha Tanjore

By

R. S. SHELVANKAR

[*The Mahratta Rajas of Tanjore were famous patrons of art and learning. They encouraged not only Marathi but also Sanskrit, Tamil and Telugu poets and dramatists. Here is a brief account of their services to Poetry and Music; Dancing and the Drama.*—Ed.]

While the Maratha kingdom of Tanjore has not achieved signal military triumphs or diplomatic coups deserving to go down in history, it has nevertheless bequeathed to posterity high traditions of literary and cultural ascendancy. Shahji Bhonsle, the father of Ekoji (Tanjore's first Maratha Ruler) and Sivaji the great seems to have maintained a splendid court and patronised men of learning most lavishly. Ekoji, *alias* Venkoji himself had some literary abilities as is evident from the Sanskrit "*Samasya*" which he set to be completed by the poet Jayaram Pindye. He is also credited with having written a *dwipada* Ramayana in Telugu. His wife, Dipa Bai Ingle employed her literary talents in the composition of short verses on devotional and philosophical subjects.

Ekoji's minister, Narasimha Rao, was the author of "Tripura-Vijaya-Champu" in Sanskrit, while the two Sanskrit works, "Parnal-Parvat-Graham-Akhyan" and "Radha-Madhava-Vilasa-Champu" both by the poet Jayaram Pindye. belong to Ekojis reign. The occurrence of Tamil, Telugu and Malayalam works in the Champu lends support to the view that these languages also received due recognition in the Maratha Court of those days.

The most well-known Marathi authors of this period were Raghunatha, Ananda-tanaya, Gosavi-nandana, and Subhan Rao. Most of their works are short compositions on puranic and religious subjects. The reign of Shahji, the successor of Ekoji, was the

Augustan age of Sanskrit and Marathi literatures. Shahji himself was a versatile writer of Tamil, Telugu and Sanskrit. He is believed to have composed in Sanskrit ' Sabda-ratna-samanvayam " a lexicographical work, and " Sringara-Manjari," a treatise on erotics.

In 1693, Shahji made a grant of the whole village of " Tiruvisanallur " after renaming it Shahjirajapuram, to a group of 46 Brahmins who had won a high literary reputation. Of this brilliant galaxy of poets, philosophers and dramatists, Ramabhadra Dikshita, known as a second Patanjali, was was easily the first. Srinivasa Dikshita, Venkateswara Kavi, Vaidyanatha and Bhuminatha Kavi were some of his pupils who flourished in Shahji's reign. Among the many lesser luminaries in the literary firmament, special mention maybe made of Venkatesvara Dikshita, Sridhara Venkatesa, Appasastri and Mahadeva Vajapeyin.

Among the Marathi literary figures, Chindad Sankar, Nan Joshi, Rangaswami, Digambar and Tryambak Jyotirvid have left us short metrical compositions describing Shahji, his mother Dipa Bai, and the splendour that was Tanjore.

Sarfoji seems to have well kept up the literary traditions of his father's court. He himself was conversant with Sanskrit and Marathi and some short pieces of verse written by him lie scattered among the Marathi manuscripts in the Tanjore Saraswathi Mahal Library.

Sarfoji was succeeded Tukoji (Tulajaji) who was a great linguist, knowing Sanskrit, Marathi, Tamil and Persian. He was the author of " Dhanvantari Vilasa " and " Sangita Saramritra." Sadasiva and Ghanasyama were among the more prominent literary figures who adorned the court of Tukoji. After the death of Tukoji, there was a brief period of confusion ; but two or three years later, Pratapa Simha finally ascended the Tanjore *Gadi* in 1741. He was a prolific writer of Marathi. He is said to have written, among other works, Rishipanchami Vrata, Dhruva Charitra, Prabodha-Chandrodaya and Krishna Janana. Trivandur, on the banks of the Kaveri, seems to have been the most important seat

of Marathi learning. There is a copy, in the Tanjore library, of the "Bharatha" written by Madhavasuta. Even Amara Simha, in the midst of his preoccupations, found time to order Krishna Amatya to write "Rukmini Swayamvara" for him.

Pratapa Simha's courtezan, Muddupalani was the author of the amatory poem 'Radhika Santvanamu' in Telugu, parts of which display much learning. The rhymes are easy and the metres chosen are delightful. It appears that she was helped by her tutor Raghavachari, in the composition of the poem. She was, besides, the authoress of the lyric poem "Saptapadulu" which, with its easy and graceful songs "represents the age of music as fostered by the accomplished potentates to Tanjore."

From literature to music, it is an easy transition. Tanjore has been the oldest and most influential centre of the Karnataka style of Indian music. The Vedantic and devotional songs of Giri-raja-kavi, court musician and grandfather of the famous Tyagayya, were very highly appreciated by Shahji who was himself no mean musician and songster. In the reign of Pratapa Simha, Adiappaiya, the expert vocalist and Veena player. was one of the court Musicians ; Vina Krishna Ayya was his son. Another of the musicians who adorned Pratapa Simha's court was Virabhadra Ayya who composed many *Kirtanas*, *padas* and *tillanas* and tried to reduce South Indian music to a system. Pratapa Simha's successor Tulaja Raja and his consorts were themselvs expert players on the Vina and were keenly interested in encouraging musicians, Tulaja was lavish in bestowing Sarvamanyam lands and palatial residences on the favoured artistes of the day. The famous songster-saint Tyagayya, who was born in 1759,* spent his boyhood at Tiruvadi, six miles from Tanjore The more important of the other court musicians of Tulaja Raja's time were Tirumalai Ayyar, son of Vina Adiappaiyar, and Venkatasubba Ayyar, who was presented with five velies of Nanjai land for his proficiency in music.

Tulaja Raja, besides invited Mahadeva Annavi, *alias* Mahadeva Nattuvanar from Tinnevelly for the systematisation of South Indian

* 1767 in the correct year.

music. He is said to have composed many kirtanas and varnas in Tamil and Telugn. Vanajakshi and Muttumannar, the two dancing girls who had followed him to Tanjore used to perform " nautch " before the Raja, while Mahadevan sang the varna beginning with "Bhosala Tulajendra Raja ". The Raja presented Mahadeva Nattuvanar with a big house in West Main Street, Tanjore, and ten velis of Nanjai land as sarvamanyam.

Subbaraya Nattuvanar, a less famous contemporary of Mahadeva Nattuvanar, composed numerous songe on Tulaja Raja who presented him with a building still remembered as " Nattuvan Chavadi ". Subbaraya Nattuvanr's sons, Chinnaiyya and Ponnaiyya were also well versed in music. Further, *Nagasvaram* or *Nadaswaram* is essentially Tanjorean in origin; to this source may also be traced the practice of Bhagavatars performing Kalakshepams with the accompaniment of violin and mridangam and *nautch* accompanied by Sinnamelam.

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Maharashtra Influence on South Indian Music

T. APPAJI RAO

The influence of the Maharashtrians on the growth of South Indian Music may be traced in a variety of directions—both vocal and instrumental.

It was the Maharashtrians that practically introduced and popularised the *Swaragat*, in which Chittuswami Rao and his brother Kannuswami Rao quickly attained pre-eminence. The Gottu-Vadya (or Mahanataka Vena) was specialized in by Srinivasa Rao and his illustrious son Sakharama Rao, who raised it to the level of a pucca primary instrument for the concert. The Northern Indian *Mayura* (otherwise known as *Taus* in Persian) was brought into these parts under the name of Balasaraswati, and Jagannatha Bhutgoswami was the only musician who played on it to perfection. In the rarely used Jalatarang, Rama Rao was easily the first and brought it to a degree of prominence previously unknown.

In the other spheres of instrumental music, such as the Violin and Flute, there were such great names as Fiddle Venkoba Rao and Flute Kannuswami Rao.

Turning now to vocal music, the chief figures are Todi Sundar Rao and Khamas Madhava Rao, who sang the respective ragas for days together to the delight of all their hearers.

Another result of the impact of the Maharashtrians on South Indian music was the development of the popular Harikatha-kalekshepam (Kirtan). Prior to the advent of the Maharashtrian Buvas or Kirtankars, there existed in the Tamil country only *Puranapatana* and the expositions of religious teachings through the medium of stories by the Bhagavatars sitting on the pials of houses and addressing large open-air gatherings. The idea of giving

religious discourses with musical accompaniments was got from the Maharashtrians. For the first time, Tanjore Krishna Bhagavatar, the most famous of the Harikatha performers, imbibed the Mahratta style and began giving Katha-kalekshepams after the new model, aided by the 'Back-singers" and the Mridangam players.

As regards technique, the Maharashtrian musicians popularised the *Desadi Tala*, which is the name given to Hindustani Tala, corresponding to the Adi Tala of Carnatic music. In Desadi Tala the first part is a Visarja of two *Aksharakalas* followed by three taps at intervals of one aksharakala. While, in Adi Tala there is first a tap, then an interval of three aksharakalas, then a tap and an aksharakala visarja and again a tap and an aksharakala visarja. Thus, though the total time in both is 8 aksharakalas, there is a difference in arrangement. The great composer, Tyagayya, saw the immense possibilities of this new time-measure and composed many brilliant Kritis in this tala, *e g*. Raghunayaka, Sitapate, Marugelara and Sanatana Paramapavana. Another service they rendered was that they popularised the compositions of Tukaram, Namdev, Samartha Ramdas, Moropant, Vittalpant and others; and at present the Abhangas, Doharas, Ovis, Sakis and Dindis, which are heard both in Bhajana parties and Harikatha-kalekshepams are mostly due to Maharashtrian influence.

The Tanjore Rajas, like Tulajaji and Sarfoji, were so greatljy interested in music that they actively fostered its growth. Tulajaji Raja Saheb is the author of the Sangitha Saramrita * accurately describing the music in vogue at the time. Owing to this royal patronage, music in all its branches was in a flourishing condition, and Tanjore became such an important centre of musical learning that it was called the "Cradle of South Indian Music."

* Courtesy: "South Indian Maharashtrians" (1937).

Tiruvottriyur Tyagayyar

GOWRI KUPPUSWAMI AND M. HARIHARAN

In any estimate of the worth and contribution of a composer, the cultural environment and tradition to which he was exposed right from his birth assume considerabie importance. And in the case of Tiruvottriyur Tyagayyar, the persons who wielded the greatest influence in shaping and developing his creative capacities were his own father Vina Kuppayyar and the latter's Guru Tyagaraja swami.

Vina Kuppayar was one of the most distinguished among the direct disciples of Tyagaraja. The saint composer held Kuppayyar in high regard in view of his rare musical attainments, proficiency in Vina und profound scholarship in Sanskrit and other languages. During the course of his stay for over two decades at Tiruvaiyaru, Kuppayyar had the benefit of learning diverse higher aspects of music and the intricacies of musical construction and composition in particular in a manner and to an extent that was not the privilege of any other of the saint composer's direct disciples. Following closely in his mentor's footsteps, Kuppayyar eminently succeeded not only it establishing himself as the most outstanding composer in the Tyagaraja Sishya Parampara but also in passing on the art to his own son and disciple, Tiruvottriyur Tyagayyar.

Arising from his proficiency and mastery over all aspects of music, Kuppayyar was given the title Gana Chakravarti. It was on account of his great reverence to his family diety Venugopalaswami that Kuppayyar adopted for his kritis the Mudra Gopaladasa—a practice which his son Tyagayyar also followed for his own compositions.

When in 1837, at the ripe old age of 70, Tyagaraja undertook a tour of the northern districts of Tamilnadu at the invitation of Upanishad Brahma Yogin of Kanchipuram, Kuppayyar, who was then the asthana vidwan of the Zamindar of Kovur, reverentially took

upon himself the task of looking after the saint's comforts during his travels. He was also instrumental in arranging Tyagaraja's visits to Kuppayyar's native place, Tiruvottriyur as well as to Kovur and Madras. At the time of his visit to Kuppayyar's residence at Tiruvottriyur it was Gokulashtami season and the festival of the family deity, Venugopalaswami, which was in full swing, was being celebrated. It is said that, moved by the spiritually inspiring and artistic atmosphere of the place at that time, the venerable composer sang his Kedaragaula kriti '*Venuganaloluni*' to mean that a thousand eyes are needed to see the glorious form of the Deity since Kuppayyar's third son was born shortly after the saint composer's visit to his residence, the child was named Tyagayya in memory of of the occasion.

Tyagayyar was born at Tiruvottriyur in 1845 and lived till 1917. He learned the rudiments of music from Fiddle Ponnuswamy a senior disciple of Kuppayyar and soon proved to be the worthy son of a worthy father, holding aloft the family tradition of unflinching service to music and dedicating his entire life to the cause of the art. Foremost among all Kuupayyar's disciples. Tyagayyar turned out to be a delectable composer of Tana Varnas, ragamalikas and kritis.

Many people approached Tyagayyar, as the most eminent lakshana-lakshya vidvan of the time, to have their doubts regarding both the theory and practice of music clarified. It is said that Tyagayyar was such an original and creative artist that musicians greatly profited through listening to his performanees. Pallavi exposition found a pre-eminent place in his concerts and in singing or playing kalpanaswaras he adopted a very attractiue style. Quite a few also learnt music at Tyagayyar's feet and some became accomplished musicians and performers themselves, the most prominent among them being the late Sangita Kalanidhi Ponnayya Pillai. Tyagayyar's house in Muthialpet in George Town became a centre for music and a veritable place of pilgrimage for musicians and music lovers alike. Many votaries of music derived inspiration by coming into contact with him. Along with Kuppayyar, Tyagayyar was mainly responsible for converting Madras into a seat of musical

culture and he was the central figure in the cultural life of the city during the closing decades of the last century and the early decades of this century.

Tyagayyar continued the tradition of celebrating various festivals like Gokulashtami, Chitra pournami, Vinayaka chaturthi etc., which his family was engaged in right from his father's time. Contemporary top ranking musicians from all over South India considered it a privilege to come and perform at these festivals, for it was considered a rare honour for any musician to have an opportunity to perform before Tyagayyar's circle of musical luminaries who adorned Madras.

Tyagayyar's compositions do not suffer from artificial or laboured construction. The underlying music is natural and easy flowing. They are replete with raga-bhava-sangatis reflecting the diverse facets of the raga. The ragabhava is presented with the melodic personality of each raga being portrayed in a picturesque manner.

Like his father Tyagayyar too was an accomplished Vina player. This has relevance to the fact that both shone as remarkably successful composers of Tanavarnas. Being Vainikas themselves, they could import the correct tana style into these compositions. Their tana varnams serve as good excercises for the voice as well as for instruments. Also Vidwans feel a delight in singing or rendering these varnams at the commencement of their concerts since they serve to invoke the appropriate musical atmosphere and build up tempo. A popular anecdote concerning Tyagayyar's well-known Darbar varnam '*Chalamela*' is worthy of mention here. Once at a congregation of Sangita Vidwans gathered at the residence of Tachur Singaracharyulu, a sporting suggestion was made that all the Vidwans present there should compose a varnam in Darbar raga and bring it to the assembly. On that occasion, to start with, two Vidwans recited their varnams one after the other. Then came Tyagayyar's turn and he sang his varnam 'Chala mela' set to Adi tala. This composition made such an impression on those assembled that all the other Vidwans tore away the papers on which their respective varnams had been written.

Tyagayyar had also a flair for composing ragamalikas. He has provided Dhatu and Matu to the ragamalika '*Sri Ramana Padmanayana*' set in 16 ragas. He has also recast Narayana Tirtha's well known Tarangam '*Jaya jaya gokulabala*', originally set to Kuranji raga, into a ragamalika in five ragas, Bhairavi, Athana, Kambhoji Kalyani and Surati with brilliant chittaswaras adorning each section and the Makutaswara in Bhairavi having a delicate beauty of its own.

Through his two works – Pallavi Swarakalpavalli and Sankirtana Ratnavali, Tyagayyar has placed the entire music world under a deep debt of gratitude. These books, both in Telugu, were published respectively in the years 1900 and 1907 but both have long been out of print. However Pallavi Swarakalpavalli, which cantains all Kuppayyar's compositions, but no kriti of Tyagayyar, was republished in Tamil in 1971 by Sangita Vidwan Therazhandur V. Ranganathan with the financial aid of the Central and Tamilnadu State Sangeet Nataka Akademies. This has definitely helped in providing greater access and hence larger exposure and currency to Kuppayyar's kritis. On the other hand the fact that the other work, Sankirtana Ratnavali, which is the sole repository of Tyagayyar's kritis, has not so far been republished in Tamil has led in a large measure, to their remaining comparatively obscure and not having received the attention they rightfully deserve.

A remarkable feature of Pallavi Swara Kalpavalli concerns the portion devoted to svara extemporisation for pallavi exposition giving comprehensive svaraprastharas in ½, 1, 2, 4, 8 & 16 avartanas for different age-old Ettukkadai pallavis in various ragas and talas. This work derives its name Pallavi Swarakalpavalli from the fact that these pallavi swaraprastaras are a veritable kalpavriksha to students and learners of music. Of course, improvisation becomes a misnomer in the context of committed chitta but what is done here is to present for guidance illustrative svara amplifications. If one diligently practises the svaraprastharas given in this book, one can surely imbibe the capacity to sing naturally and systematically kalpanaswaras for any raga and tala with accuracy.

In addition, Pallavi Swara kalpavalli presents five aditala varnas, nine atatala varnas and 53 kritis of Kuppayyar including his Kalahastisa and Venkatesa Pancharatnam groups. As for Tyagyyar's compositions, the book contains five aditala varanas, five atatala varnas and the two ragamalikas already referred to but none of his kritis.

Sankirtana Ratnavali is devoted exclusively to Tyagayyar's compositions. In addition to four tanavarnas, it contains a group of 108 kritis composed by Tyagayyar in praise of his family deity, Venugopalaswami, which is collectively known as 'Ashtottara kritis'. In such an endeavour, Tyagayyar must have been inspired by the example of his own father and mentor Kuppayyar who has to his credit two sets of group kritis—Kalahastisa and Venkatesa Pancharatnams—and even to a greater extent by Tyagaraja himself who was quite a prolific composer of group kritis. However, Tyagayyar was the first composer in the annals of the history of Carnatic music to have composed Ashtottara group kritis and only one other composer has so far emulated Tyagayyar in this regard viz., Sangita Kalanidhi Harikesanallur Muthiah Bhagavatar, who was Tyagayyar's junior by a generation. In Sankirtana Ratnavali, the Ashtottara group is preceded by three benedictory kritis—the rather obscure Ganesastuti in Dhanyasi beginning with the words '*Kapadu Gananatha*' and then the comparatively better known Sarasvati stuti '*Saraswati Nannepudu*' in Kalyani and the Gurustuti '*Tyagarajaswami guruni*' in Kharaharapriya in which Tyagayya pays obeisance to Tyagarajaswami, his grand guru, as his own actual personal guru. The epilogue for the work too comprises three compositions. The first of these in Punnagavarali beginning with the words '*Kashtamulanu dirchinanu*' features the prabandha 'Ashtottara sata kirtanamarpana jeyuchu' to mean that the composer is dedicating to Almighty his garland of 108 kritis. One can see such prabandha mudra in Muthiah Bhagavatar's one of the Chamundamba Ashtottara kritis 'Gurunatha' in Pushpalatika raga, Chapu tala, and in Kannada. The former kritis are followed by the Lakshmistuti '*Ksheerasgara kanyaka*' in Athana and finally comes the mangalam in Madhyamavati beginning with the words '*Sri Venugopalunaku*'.

Whereas Tyagayyar has set 102 kritis of his ashtottara sata group in Adi tala, he has used Rupaka tala for only five kritis and Triputa tala for just one. On the other hand he has not repeated any raga twice for this ashtottara group. In other words, he has employed 108 different ragas for them. His choice of these ragas present some noteworthy features. The first five songs have been composed in the Prathama Ghana panchaka (Nata, Gaula, Arabhi, Varali and Sri) and for the next five songs the Dvitiya Ghana panchakam (Ritigaula, Narayanagaula, Kedaram, Natakuranji and Bauli) have been used. It may be mentioned here that these are the very ragas in which Kuppayyar has composed his Nava Ragamalika varnam '*Inta kopa*' with the omission of Natakurunji in one pathantaram and Bauli in the other. While many prasiddha ragas have been used for his Ashtottara group, there is a considerable proportion of apurva ragas as well. Tyagayyar followed the Tyagaraja tradition in adopting the Sampurana Melapaddhati for the raga nomenclature. Like the saint composer, he has used quite a few Melakarta raga for his group kritis—19 in all, 11 from the Suddha madhyama group and 8 from the Prati madhyama group. Of the rest, 68 are Suddhamadhyama janya ragas and 21 are Pratimadhyama janya ragas. 35 of these or nearly one third of the total ragas employed for the Ashtottara group are apurva ragas. Among these 15 are absolutely obscure ragas which have not been used by any other composer before or after Tyagayyar's time including the Trinity. viz , *Ghoshini*, *Simhala*, *Saradabharanam*, *Hamsanarayani*, *Lokaranjani*, *Mechakangi*, *Bhushakalyani*, *Seshanadam*, *Simharavam*, *Desiya Ganavaridhi*, *Kanakakusumavali*, *Ratnabhanu*, *Ratnakanti*, *Churnikavinodini* and *Hamsagiri*. Only the first three of these are Suddh madhyama janya ragas. The other twelve are Prathimadhyama janya ragas. Two other rare ragas—*Gaudamallar* and *Vijayanagari*—have also not been handled by any other composer including the Trinity but with the single exception of Muthish Bhagavatar. However the fact that Tyagayyar was a senior contemporary of Muthiah Bhagavatar lends credence to the possibility that the latter derived inspiration from Tyagayyar in introducing to Carnatic music these ragas which have since attained some popularity.

Apart from these 17 obscure ragas, there are 18 apurva ragas in which, apart from Tyagayyar, Dikshitar and/or Tyagaraja have also composed kritis. Let us in the first instance consider ragas in which Dikshitar has kritis to his credit but not Tyagaraja. These are five in number—viz., *Ardradesi*, *Kannadabangala*, *Mangalakaisiki*, *Gangatarangini* and *Kuntalam*. The scales adopted by Tyagayyar for these ragas differ to varying extents from those adopted by Dikshitar though the respective Melas are the same except in the last case of Kuntalam. This raga as adopted for Dikshitar's kriti '*Sri Sugandhi Kuntalambike*' is in fact a pratimadhyama raga belonging to the 61st Mela whereas Tyagayyar's Kuntalam for his kriti '*Mati Matiki Nee Namame*' is a janya of Chakravaka. Only two compositions are available in this raga and this raga is mentioned in Sangita Ratnakara of Sarngadeva.

There are four apurva ragas in which besides Tyagayyar, Dikshitar and Tyagaraja have both compositions to their credit viz., *Guntakriya*, *Andhali*, *Chayatarangini* and *Manohari*. There are considerable differenccs in the scales of these ragas as adopted by Tyagaraja and Dikshitar and in the cace of Manohari, even the scales are different. Tyagaraja's Manohari for his kriti '*Paritapamu*' is a janya of the 22nd mela whereas Dikshitar's Manohari for his piece '*Sankaram Abhirami Manoharam*' is a janya of 33rd mela. In all these ragas, Tyagayyar has faithfully followed Tyagaraja's Sampradaya rather than Dikshitar's.

Finally there are nine apurva ragas in which in addition to Tyagayyar, only Tyagaraja has composed kritis but not Dikshitar. In *Supradipam*. *Manjari*, *Maruvadhanyasi*, *Jayantasena*, *Kapinarayani*, *Ganavaridhi*, *Ramamanchari* and *Vijayasri* there is only a single kriti of Tyagaraja and in *Kokiladhvani* he has composed two kritis. These compositions form the sole lakshya for the lakshana of these respective ragas and Tyagayyar has implicitly followed the Tyagaraja sampradaya in his delineation of these ragas for his own kritis.

Tyagayyar's kritis abound in technical beauties. He had the flair for decorating them with beautiful chittaswaras. As many

as 50 kritis of his Ashtottara group contain chittaswaras including the first 10 pieces in the Prathama and Dvitiya Ghana panchakam. They serve to adorn his compositions. The madhyama kala chittaswaras lend a verve and dignity to his kritis. The solfa passages have a gripping interest.

Tyagayyar has spared no pains to use the appropriate words with natural beauty for the sahitya of his kritis replete with arthabhava. The easy diction employed and the melliflous nature of the sahitya are noteworthy. The words blend very well with the tune and give a pleasant impression. In regard to the sahitya of his kritis, Tyagayyar has taken Tyagaraja as his model and attempted to emulate him. This is borne out by the fact that the commencing words of the Pallavis of some of his kritis are the same as in some of the saint's compositions. His Kuntalam kriti '*Mati matiki*' is reminiscent of Tyagaraja's Mohana kriti with the same beginning. Other such instances are the Vakulabharanam kriti '*Devadi Deva*' and the saint's Sindhuramakriya kriti; the Vijayasri kriti '*Evarito*' and the saint's Manavati kriti; the Sriraga kriti '*Korivachchitinayya*' and the saint's Bilahari kriti: the Dhanyasi kriti '*Evarunnaru*' and the saint's Malavasri kriti; the Gowla kriti '*Ela nee dayaradu*' and the saint's kriti in Athana; the Gowlipantu kriti '*Muddumomu*' and the saint's Suryakantam kriti; the manirangu kriti '*Sarasiruhanayana*' and the saint's Bilahari kriti; the Sama kriti 'Marubalka' and the saint's Sriranjani kriti; and the Lokaranjani kriti 'Ennadujutuno' and the saint's Kalavati kriti.

The sahitya of Tyagayyar's kritis is also replete with diverse rhetorical beauties like Adiprasam, Antyaprasam, Anuprasam, Yati etc. The phrases like *Talli, Vulla Challa* in the charanam of the Pantuvarali kriti '*Ituvanti*' is an instance of Adiprasam. Similarly the phrases '*Nammitini*' and *Brotuvani*' in the Isamanohari kriti '*Ni padambuja mulanu* and *Dhyaninche broche*' in the anupallavi of '*Sarasadala*' Bilahari raga kriti typify Antyaprasa. The phrases '*Tapamulu, Japamulu. Kripakalu*' in the charana of the Kapinarayani kriti '*Jagadisabrova*' exemplify anuprasam. As an example of Yati one may mention the phrases '*Palumaru ninu*' and

'*Palukulu*' in the anupallavi of the Kannadabangala kriti '*Ilalona niku*' and the phrases *Chenta, Chinta.*' in Pallavi, ***Anta*** **and** ***Santa*** in charana in the Hamsadhvani kriti '*Chentajerchi*'.

The sahitya also contains numerous references to anecdotes from the Itihasas and the Puranas. To give only a few instances the Manirangu kriti '*Sarasiruha nayana*' conta:ns references to Gejendra moksha and Draupadi Manasamrakshanam. The Todi kriti '*Prartinchiti palumaru*' refers to Gitopadesam, the Chakravaka kriti '*Nenarumeeraganu*' to the Ajamila's story and the 'Dharmavati kriti '*Datavu neevegaka*' to Mahabali and Vamana avataras.

A few specimen kritis of Tyagayyar have been reproduced in the following pages.

ராகம் பலஹம்ஸ   தாளம் ரூபகம்

ஸரிமபதஸ் | ஸ்நிதபமரிமகஸ ||

28 வது மேளமாகிய ஹரிகாம்போதியில் ஜன்யம்

பல்லவி

பலுகவதேவ பரமாத்ம ஈவேள
3

அனுபல்லவி

பலுமாரு பதயுகமுலு
3 3

வதலக நே விம்பு சுண்டக
3 3 3 3

சரணம்

கருணு ஸாகர நன்னு கனிகரமுதோ காதுவனுசு
3 3

சரணு ஜொச்சி நீநாமமு

ஸ்மரியிம்புசு நுண்டகனு
3 3

வரமுலொஸகி வேகமே நா வேஸடலனு
3 3

தீர்துவனுசு
3

வரத கோபால தாஸ
3 3 3

வருனி தோனு வுகமாட

ராகம் ரத்னகாந்தி   தாளம் ஆதி

ஸரிகம பஸிஸ் | ஸஸிபமகரிஸ ||

65வது மேளமாகிய கல்யாணயில் ஜன்யம்

பல்லவி

ஸ்ரீ நாத நன்னு சேர பிலசி
2

ஸிரு லொஸகி ப்ரோவ ராதா
3 3 3

அனுபல்லவி

நீ நாம ஸ்மரண நெநருதோ ஜேயு

மானவுலதோ மரிப்ரோவ லேதா
3 3

சரணம்

தாப த்ரயமுலதகல ஜேயு
3 3

நிபாதமுலனு நெரநம்முவாரி
3

பாபமுலனு பரிஹரிஞ்சு

கோபால தாஸ விநுத ஸந்ததமு
3 3

ராகம் பூஷகல்யாணி **தாளம் ரூபகம்**

ஸரிகமபதாநிஸ் | ஸநிபமகரிஸ ||

54வது மேளமாகிய விச்வம்பரியில் ஜன்யம்

பல்லவி

கோரி பஜிம்சிதி நெபுடு
4 3

கொனி யாடுசு ஸ்ரீக்ருஷ்ண
3

அனுபல்லவி

வாரிஜபவ ஸனகாதி
4 3

வந்த்ய மைன பாதமுலனு
3 3

சரணம்

கோபால தாஸானி மதி
3 3 3

கொதவ தீர்ச்சி ப்ரோதுவனுசு
3 3

ஸ்ரீ பதி நீ நாம மெபுடு

சிந்தன ஜேயுசுனு ஸதா
3

ராகம் ஸிம்ஹரவம் தாளம் ஆதி

ஸரிமபநிஸ் | ஸ்நிபமரிகரிஸ ||

58வது மேளமாகிய ஹேமவதியில் ஜன்யம்

பல்லவி

ஏல நாபை இந்த சலமு

ஏமரக தலசு சுண்டக
3 3 3

அனுபல்லவி

நீலமேக வர்ண நின்னு

நேமமுதே பூஜிம்பக
3

சரணம்

கோரி கெல்ல தீர்துவனுசு
3

கொனியாடுசு சிந்திம்புசுனு
3

ஸாரெ ஸாரெகு நின்னு பொகடிதி
3 3

ஸாமி கோபால தாஸ நுத
3 3

ராகம் குந்தளம் தாளம் ஆதி

ஸரிகம பதநிதஸ் | ஸ்நிதபமகரிஸ ||

16வது மேளமாகிய சக்ரவாகத்தில் ஜன்யம்

பல்லவி

மாடி மாடிகி நீ நாமமே

அனுபல்லவி

தாடிக தைவமு நீவேயனி
3 3

போடி வாரி தோ பொகடுசு திருகுசு
3 3 3 3

சரணம்

மேடி வைன நீது பாத மெபுடு
3 3 3

தாடி கானு பூஜிம்புசு நீஸரி
3

ஸாடி லேரனுசு தலசுசு கொலி சிதி
3 3

ஸூடி கானு கோபாலதாஸனுத
3 3

ராகம் தேவகாந்தாரி   தாளம் மிச்ரசாபு

ஸரிமபதஸ் l ஸ்நிதநீத பமகரிஸ ll

29வது மேளமாகிய சங்கராபரணத்தில் ஜன்யம்

பல்லவி

புருஷோத்தம நின்னு பொகடநாதரமா
3 3

அனுபல்லவி

ஸுருலகு நம்ருதமு
ஸொகஸுக நொஸகி
3 3 3

சரணம்

அலநாடு குசேலுடு அடுகுல நொஸகனு
3 3 3
ஆரகிஞ்சி வானி அபீஷ்ட மெல்லனு
3 4
இலலோ நொஸகி முக்தியெஞ்சி ப்ரோவ லேத
3 3
ஈச வேணுகோபால தாஸ வினுத
3 3

———

Activities and Values Associated with the True Bhakta in Tyāgarāja's View

WILLIAM J. JACKSON

Tyāgarāja in his lyrics depicts his conception of the *bhakta's* life. His standards are implied in many songs which dramatically criticize failure and exult over success in living up to the ideal values involved in a dedicated devotional life.

DEVOTIONAL LOVE STRESSED IN THE SONGS

The mood expressed in many of Tyāgarāja's songs is impatient yearning; yet the frustrations, anxieties and longing expressed are feelings of devotion, expressing the relation of lover and the beloved, or faithful servant and the divine master. "When will you keep your word and come to me?" is a question not of nervousness or worry so much as an expression of love in separation. Often that love is not directly mentioned in the songs, though it is the reason for and mode of their utterance. In other songs, words for "love" such as *anurāgamu* and *prēma*, and words for loving devotion, such as *bhakti* and *sadbhakti* are mentioned, and the importance of that love is impressed upon the listener.

For example, in *Nī bhakti bhāgyasudhānidhi* [1] ("Devotion to you is a nectar sea. . . .") Tyāgarāja declares that the life (or literally, "the birth") which does not swim in the nectar ocean of good fortune which *Devotion to Rāma* constitutes, even if one be born as a god or a *brāhman*, is a burden on the earth. "Performing rituals prescribed by Vedas brings the pain of recurring existence, O Lord whose being is musical sound, Lord of Tyāgarāja, immeasurable Lord. . . ." Tyāgarāja thus argues that *loving devotion* is more conducive to liberation than the Vedically prescribed rites.

In another song, *Anurāgamu lēni,* Tyāgarāja asserts that without the feeling of love in the mind wisdom will not dawn. Wisdom will only come to "the great souls who know the inner secret" Tyāgarāja illustrates his contention, saying that joy rests on the contemplation at the Lord with form in the same way that satisfaction is enjoyed by people who leisurely eat a feast.[2]

LEARNING FROM A *GURU* AND ASSOCIATING WITH DEVOTEES

The necessity of having a guru is spelled out in *Guru lēka* ("Without a guru"): [3]

> (To overcome) the difficult wildernes
>
> Of harsh heartsickness without a guru, no matter
>
> How virtuous a person may be—it is impossible to know how!
>
> Body, sons, wealth, wives, first cousins and other kin, having arisen, scatter grief—
>
> The protector giving advice full of divine wisdom
>
> Is the medicine which mercifully keeps the mind from becoming attached;
>
> Without that guru, who is the well-wisher of Tyāgarāja, no matter how virtuous one is, it is impossible to know (the way).

Many other *bhakti* composers, including Purandaradāsa, have also written songs and verses on the spiritual teacher's place in the life of the devotees.[4]

We have already seen that in one song Tyāgarāja suggests that the true devotee is one whose character is good.[5] The ability to control one's mind is a highly valued ability, one which renders expertise in mantric and tantric practices superfluous.[6] In other songs the importance of association with and service to *bhaktas* and *bhāgavatas* is stressed.[7]

DEVOTIONAL PRACTICES: SONG AND *NĀMASMARANA*

Other songs emphasize the practices which the true devotee engages in: rising early in the morning and singing the glories of the Lord,[8] being devoted to the Lord's feet,[9] and repeating the Lord's name, which is the "craft for crossing" the ocean of existence.[10]

The high importance given to the Lord's name is seen in many *divyanāma kirtanas*. In one,[11] the happiness which the devotee receives from saying Rama's name is said to be greater than that of a thirsty man finding water, a poor man discovering a treasure, a terrified man obtaining courage, a starving man receiving a great feast, and so on. In each case the symbol which is a counterpart to the name is the decisive factor for realization of some great good. The number of songs on the importance of the name to *sadbhaktas* is indicative of the stress laid upon this spiritual practice by Tyāgarāja.[12]

SURRENDER—*PRAPATTI*

The ideal of surrender is described in *Nī cittamu niścalamu*:

P. Your heart is still and pure
I've given up to you

A. My heart is a cheat and aflutter
but please don't let me go!

C. The guru is the soap-nut [13]
the guru is the bee

The guru is the sun
he's true prosperity

The guru is the goal supreme
and I've taken you—

O Protector of the votary
in this world as guru

O Lord adored by Tyāgarāja!

Your heart is still and pure
I've given up to you.[14]

Calling upon the Lord with a usual epithet, Tyāgarāja claims the Lord as his guru and protector, relying upon him for his guidance and aid. Such surrender (*prapatti*) is also the lesson and theme of the *Naukā Caritra.*

STANDARDS FOR THE *BHAKTA* AS SEEN IN HOMAGE TO GREAT SOULS

One of Tyāgarāja's major works is *Endarō mahānubhāvulu,*[15] one of the *pañcaratna kṛitis* (" five gems." or masterpieces). This song, " of epic proportions, scriptural intonation . . . full of high seriousness " [16] has been called " a unique creation " able to produce " an atmosphere of peace and tranquility." [15] It is a song of homage to, as the *pallavi* says, " all those who have had the great experience—however many there be." [18] The *anupallavi* elaborates on what kind of " great experience " all these people have had. They are said to " experience divine ecstasy seeing the moon-hued beautiful form in the lotus of their hearts." This inner experience of the Lord's presence would seem to be the culmination of the inner worship outlined in a previous section. The ten *caraṇams* offer a description of the devotees whom Tyāgarāja most respected. In them, he bows to :

C. 1. The foremost of those blessed by the Lord who enjoys the music of the Sāmaveda and is as beautiful as the god of Love :

C. 2. Those who put an end to the endlessly wandering monkey of the mind, and who gaze clearly upon the form of the Lord:

C. 3. Those who make the offering of the lotus heart at the Lord's holy feet without hesitation;

C. 4. Those of the true path, virtuous souls who sing of the supreme Lord who is the Savior of the downtrodden, to those who are well-versed in melody, tones, rhythmic cycles, and all the other mysteries of music ;

C. 5. Those ten million lovers of God on whose necks glisten the garlands of virtue-gems, and who save (others) in this world with their nectary glances, their wisdom, friendship, and compassion ;

C. 6. Those celebrated ecstatic souls, submerged in a sea of bliss, their bodies tingling [19] as they gaze directly at the Lord, who is ever easy to reach, and who moves so gracefully ;

C. 7. Those intense [20] devotees, saints, the moon and the sun, the sages Sanaka, Sananda and the regents of the directions, the gods, the celestials, Prahlāda, Nārada, Tumburu, Hanumān, the crescent-adorned Śiva, Śuka, Brahmā, the Brāhmans, great men, people of everlasting worth, always established in the Great Divine Joy [21] ;

C. 8. Those devoted to your form and name, glory and might, courage and calm, your tender-loving-heartedness, and your truthfulness, O best of Raghus ! And to those who make song with joy in excellent *bhajans,* always understanding your mind, proving the delusion of doctrines which do not inspire true devotion to you ;

C. 9. Those who have grasped the inner meanings of the Bhāgavata, the Rāmāyaṇa, the Gītā, the Veda, Śāstras, and Purāṇas, and the secrets of the six faiths—Śaivism and the rest, and to those who know the minds of the 33, 000, 0000 gods, and who, winning long life with the delight of music's moods, tones, and beats, find limitless bliss. becoming Tyāgarāja,s friends ; [22]

C. 10. Those full of and overflowing with love of the Lord, who dwell on his name, the *bhaktas* of Rāma, whom Tyāgarāja adores ;

P. To as many great souls as there be I offer my salutation .[23]

In this *Māhātmya* or hymn of praise, Tyāgarāja bows to exemplary legendary and historical figures, and in doing so forms a composite of the model *bhakta's* characteristics. The ideal spiritual aspirants mentioned, both in generalizations and in specific instances in *caraṇam* 7, are all " intense " devotees whose fervor has brought them to a transcendent experience. The unnamed greatest

devotees of Śiva, the meditating yogis who have conquered the mind, the dedicated beings ready to give their sacred love fully, the sincere musicians, the excellent spiritual leaders who give a good example with their lives, the mystics in rapture, celestials and human *sādhakas* who experience realization, Rāma *bhaktas* of song and understanding, the esoteric faithful, the cosmic conscious and wise virtuosos of music, the love filled and name-repeating votaries —all are honored here. Perhaps Tyāgarāja is purposefully general in his descriptions, so that ideal religious persons of various times and backgrounds might be called to mind without being named.

It is no wonder that in another song *Hari dāsulu* (" Servants of the Lord ") Tyāgarāja sings with praise of the life of the *Hari dāsas.* He pictures them in a blissful procession through the streets, singing the names of the Lord, pounding on a drum ; they dance, meditate on Rāma, and " with fine music, surrender their bodies to the Lord." [24] Tyāgarāja identifies himself with these dedicated exemplars of devotion and surrender, who seem to live in the experience which most others can only wish for.

Tyāgarāja pays special homage to *bhakta* saint-composers of the past in the *Prahlāda Bhakti Vijaya*, saluting Jayadeva, the Mahārāṣṭra poets Nāmadeva, Jñānadeva and Tukārām, as well as Tulasidās, Purandaradāsa, Bhadracala Ramadas, and Nārāyaṇa Tīrtha.[25] The implication would seem to be that the *bhakti* standards found in these saints' lives and songs form Tyagaraja's personal and proclaimed religious ideal.

We have already seen a number of the many *kṛitis* which are peopled by the mythological characters of the *Bhāgavata Purāṇa*— the ideal devotees whom the pious admire and emulate.

THE IDEAL DEVOTEE'S FULFILLMENT

The part which inexplicable fortune or grace plays in the life of a *bhakta* is a topic broached in a very popular song about Śabarī, a woman devotee living in the forest at the time of Rāma's exile.

P. How can I describe Śabarī's good fortune ?

A. In the whole world, filled with noble wives of sages

C. Worshipping fully with her eyes, offering sweet fruits, falling at the Lord's feet,

Her body tingling with divine love's rapture,

She attained the state without rebirth in the presence of the Lord of the Solar line !

The merit (of her good deeds) how can I describe ?

P. How can I describe Śabarī's good fortune ? [26]

In these simple lyrics we find an appreciation of the unique conjunction of human effort and divine grace, through the contrasting of the many wives of respectable men with the woman Śabarī of a lower caste hunter's family ;—she had prayed faithfully, and had been promised that Rāma would grant her liberation. This picture of the ideal devotee includes both the yearning and the final satisfaction of that yearning. Musically the song contains "a special *saṅgati* . . . designed to be sung at the end of the *anupallavi* and *caraṇam*" as a "crowning conclusion." [27] Thus, with a flurry of excitement the singer asks : "How can I describe Śabarī's good fortune ?" The variations express the frustrating impossibility of expressing the ineffable. Paradoxically, at the end of the song the listener feels that the uniqueness of the situation which Tyāgārāja wishes to convey has been communicated.

Thus, from qualities mentioned in Tyagaraja's *kṛitis*, from his homage to great souls, and his depiction of dedicated legendary votaries, we may gather an understanding of Tyāgarāja's standards for the *sadbhakta*—the truly sincere and dedicated person on the path of love.

Note : **SHT=The Spiritual Heritage of Tyagaraja**, by C. Ramanujachari and V. Raghavan (Madras : Sri Ramakrishna Math, 1966 ; KVS I & II=Tyagaraja Keertanalu) (vols. 1 & II), by Kalluri Veerabhadra Sastri (Madras : Kranti Press, 1975) : GC II=Great Composers, Book II : Tyagaraja, by P. Sambamoorthy (Madras : The Indian Music Publishing House, 1970)

NOTES

[1] *Nī bhakti bhāgyasudhānidhi*, SHT pp. 146-147 ; KVS II p. 9. This song contains a good example of *svarākṣara*, the device wherein the text syllable is identical with the solfa note. In the text the Telugu word *nī*, meaning " your " is sung of the note *nī*.

[2] *Anurāgamu lēni*, SHT p. 100.

[3] *Gurulēka*, SHT p. 30.

[4] Purandaradāsa wrote *Guru vina*, DPS III 3. " Brother, until you become a guru's servant you won't get release. . . ."

[5] *Sādhiñcenē*, SHT p. 427-429 ; KVS I p. 232.

[6] *Manasu svādhīnamaina*, SHT p. 146.

[7] *Śiva śiva śiva*, SHT p. 48 KVS II p. 186, *caranams* 2 and 3. See also *Śrī rāma dāsadāsoham* SHT p. 192.

[8] *Koluvamare gadā*, SHT p. 461 ; KVS 1 p. 382.

[9] *Śrī rāma pādamā*, SHT pp. 179 and 442 ; KVS II p. 199. In this song the syllables of the word *padama* (" foot ") coincide melodically with the notes *pa dha ma*—another example of *svarākṣara*.

[10] *Śrī rāma dāsadāsoham*, SHT p. 192.

[11] *Mēlu mēlu*, SHT p. 114.

[12] See SHT pp. 107-121 ; see Raghavan's introduction to SHT pp. 109-138. The name is an aid in several of the nine forms of *bhakti* listed in the Bhāgavata Purāṇa (VII. v. 23) : hearing of the Lord, praising with song, remembrance of the Lord, worship of the Lord's feet, offering worship with flowers, offering obeisance, bowing, serving the Lord, friendship with the Lord, and fully consecrating oneself to the Lord. In Sanskrit : *śravaṇaṁ kīrtanam viṣṇoḥ/smaraṇam pādasevanam/arcanam vandanam dāsyam/sakhyam ātmanivedanaṁ.*

[13] The " soap " is *cillaginja* –this is the " clearing nut, strychnos potatorum " also known as the Kataka nut, used for cleaning. " The guru is the bee " means presumably that the guru is well-versed in gathering divine sweetness, or as translated in SHT p. 31, he is able to transform the disciple into himself, a symbol referring to folklore beliefs on insect transformations.

[14] *Nī cittamu niścalamu*, SHT pp. 31, 270. KVS II p. 1.

[15] *Endarō mahānubhāvulu*, SHT p. 27; KVS I p. 241. Sambamoorthy discusses this song in GC II pp. 41, 124, 179. According to legend Tyāgarāja sang this song when visited by the musician Gōvinda Mārār. Some say he had composed it previously, others that he composed it on the spot.

[16] S. Y. Krishnaswamy, *Thyagaraja : Saint and Singer* (Bangalore : Orient Longmans, 1968), p. 175.

[17] T. S. Parthasarathy, in an interview, Madras, 1981.

[18] *Mahānubhāvulu* means " great souls," or those who have had the great (*mahā*) experience (*anubhāva*).

[19] *pulakaśarīrulai* means " bodies becoming ecstatic, with horripilation."

[20] *parama* means " intense " or " great."

[21] This homage to sages and personages who figure in the stories of the Purāṇas and epics has a forerunner in Nārāyaṇa Tīrtha's *Krrishṇalīlātaraṅginī*. Chapter I. *śloka* 5. There we find verses in in praise of Prahlāda. Nārada. Parāśara, Puṇḍarīka, Vyāsa, Ambarīśa, Śuka, Śaunaka Bhīṣma, Ārjuna, Vasiṣṭha, Vibhīṣana and other legendary devotees.

[22] The six faiths referred to are : Śaivism, Saura (Sun worship), Vaiṣṇavism, Gāṇapatya (devotion to Gaṇapati, the elephant-headed god), Śākta (Sakti worship), Aindra, (the veneration of Indra).

[23] The word *vandanamu* has a range of meanings, including " thanks, salutation, homage."

[24] *Haridāsulu*, SHT p. 29.

[25] *Prahlāda Bhakti Vilava*, Verse 6.

[26] *Entani nē*, SHT p. 128.

[27] P. Sambamoorthy, GC. II. pp, 33, 47. Evidently it is a *Bhāgavata Purāṇa* –derived tradition that Śabarī pretasted the fruits which she offered to Rāma. Sambamoorthy discusses Tyāgarāja's use of this image.

Swara Decorations in Karnatic Music

T. S. PARTHASARATHY

The practice of introducing swara passages and other decorations in compositions with a view to enriching their musical value has been in existence from days of yore. Although Dhruvas and Gitis were the two main types of composition in Bharata's time, Matanga, who came later, mentions 49 Desi Prabandhas and Sarngadeva (13th century) speaks of 75 different prabandhas.

Before the kriti and the other types of compositions like the varnam, padam, javali etc, came into existence, prabandhas were the only compositions that were being sung or performed, not to speak of Tevaram music. According to a sloka in the Sangita Ratnakara of Sarngadeva, a prabandha had six angas and four dhatus. "The six angas of prabandha are swara, biruda, pada, tenaka, patam and tala." Swara was the solfa passage, biruda, words of praise addressed to the nayaka, pada, the sahitya, tenaka, words like tena tena, patam the solkattus and tala, the rhythm. The four dhatus of a prabandha were, *udgraha*, the introductory section, *dhruva*, the section resembling charana, *melapaka*, the section similar to the anupallavi and *abhoga*, the concluding section which resembled the madhyama kala or the Chitta swara of a kriti. Although these phrases and descriptions may sound unfamiliar to present day musicians, most of these aspects of prabandhas later merged into the kriti form of modern music and became its essential or non-essential angas. In fact, it was the prabandhas that paved the way for the development of later musical compositions.

Thanks to Subbarama Dikshitar, we get, in his "Sangita Sampradaya Pradarshini" a few prabandhas of Venkatamakhi with full sahitya and notation. The Umatilaka Prabandham in the raga Mechabauli (a janya of the 15th mela) begins with a swara passage, and is followed by an address to Lord Nataraja, the names of

Govinda Dikshita and Nagambika, Venkatamakhi's parents, Venkatamakhi's mudra and syllables like tena, tena and tuku tuku. His Kaivara prabandham in Narayanagaula is another interesting piece. It starts with patam or solkattu which is followed by javada, jatis and mnemonics associated with instruments. Here the tala stops and a passage called the alapa khanda (similar to the tuhaira in drama tunes) on Lord Sarngapani of Kumbakonam is sung. The prabandha is rounded off with a mudra khanda with the names of Venkatamakhi and his parents. Both the above prabandhas have been composed in the Prakrit known as the Bhandira bhasha which took the place of Samskrit in compositions. Purandara Dasa has used it in some of his gitas. One Vísvervara alias Vagisa has written a treatise on the grammar of his language.

Prabandhas were classified into five jatis in accordance with the number of angas present in them. Two angas were the minimum required and this was called the Taravali Jati. Prabandhas which had three, four, five and six angas were known as Bhavini, Dipini, Anandini and Medini Jatis. Composers like Ramaswami Dikshitar were fully conversant with the prabandha form of music and his prabandha "Chanda Sela" in Hamsadhvani is a good example of the medini jati with six angas. Many modern kritis can be cited as examples of the other jatis of prabandhas. There was also a composition known as Svarartha containing only svaraksharas. These show that "swara" decorations played an important part even in the early musical compositions.

MODERN DECORATIONS

Chitta swaras of different kinds, solkattu swaras, Madhyama kala sahityas, swara sahityas and swaraksharas are among the decorations which were added to compositions in later times to provide a rich variety. Chitta swaras are the most common appendages to kritis and are found attached to hundreds of compositions. 'Chitta' is a Telugu word which means 'Kalpita' or something readily arranged or formed. It is, however, interesting to note that Subbarama Dikshitar does not use this expression in his Pradarsini and calls them plainly as 'Swaram' or in some places as 'Muktayi Swaram'. But in modern parlance the expression 'Muktayi Swara' is used to denote the solfa passage following the

anupallavi in the purvanga part of a varna. In a pada varna, even this swara passage has sahitya.

Muktayi Swara Sahitya Jati is a technical beauty found in the tana varnas of Govindasamayya (circa 1680-1710) of Karvetnagar. It is surprising that the art of composing such jatis had reached its acme of perfection even in the 17th century. In this jati, which figures in Govindasamayya's Natakuranji varna, the swaras are sung first, the sahitya next, and lastly the jati. A similar jati is found in "Emandayanara", the popular swarajati in Huseni, for which Merattur Venkatarama Sastri composed the sahitya and Pachimiriam Adippiah, the music.

The most common chitta swara is a set solfa passage in two or four avartas if in Adi tala and eight or sixteen avartas if in chapu, triputa or rupaka talas. This kind of chitta swara is usually sung at the end of the anupallavi and charana. It is set in the same tempo as the composition or in the madhyama kala. If set in the same tempo, it is customary to sing it in that tempo after the anupallavi and in the madhyama kala at the end of the charana to avoid monotony.

The following are some of the kritis of an earlier generation to which typical chitta swaras have been added.

Nimadi Challaga—Anandabhairavi—Kavi Matrubhutamayya.

Eevasudha nivanti—Sahana—Tyagaraja: Raghuvamsa Sudhambudhi—Kadana Kutuhalam—Patnam Subrahmanya Iyer; Sringara lahari-Nilambari-Lingaraja Urs: Sri Raghukula—Huseni—Ramnad Srinivasa Iyengar

LATER ADDITIONS

This raises the question whether all the chitta swaras found appended to kritis were originally added by the composers themselves or by subsequent composers. Chitta swaras are found joined to a number of Tyagaraja kritis like 'Chalakalla', 'Ee vasuda' 'Mamava satatam' and others. The confirmed view among the senior vidwans about 50 years ago was that Tyagaraja

did not compose any chittaswaras and what are current now were added later by his own disciples and others. One Tiruvisanallur Narayanaswami Iyer, known ar 'Narayanaswamy Anna' is stated to have added chitta swaras to kritis like 'Chalakalla'. It is on record that the chitta swara to "Mamava satatam," the Jaganmohini piece of Tyagaraja, was added by his disciple Walajahpet Krishnaswamy Bhagavatar. This commences with the passage 'Ga ri sa ni sa ri pa ni sa ri ni ri sa' and is a sparkling one.

In a manuscript of Tyagaraja kritis, which has come down in the family of his disciple Vina Kuppayyar, chitta swaras are found added to the following five kritis.

Endu Daginado-Todi
Chesinadella-Todi
Tappi Bratiki-Todi
Kanna Talli-Saveri
Sundari Nee-Kalyani

The manuscript is in the Telugu Script, written on imported English paper bearing the watermark "E. Wise 1826". The calligraphy is that of Kuppayyar as the handwritting is the same as that found in his Tana notebooks, a specimen of which has been reproduced in the "Pallavi Swarakalpavalli" written by his son Tiruvottiyur Tyagayyar. The question, however, still remains whether the chitta swaras shown by Kuppayyar are those composed bp Tyagaraja or added by himself.

An ingeniously composed chitta swara is the viloma chitta swara which can be sung both in the forward and in the reverse order without offending the raga bhava. For example, the following passage in Kalayani-Sa ni dha pa pa ma ga ga ma pa- pa ma ga ga ma pa pa dha ni sa. The scope of this kind of chitta swara is however, limited as it is possible only in ragas with a symmetrical arohana and avarohana. Muthuswami Dikshitar appears to revel in adding this kind of decoration as two classic examples are found in his pieces "Kamalambam bhajare" in Kalyani and 'Sada vinuta in sadare" in Revagupti.

A chitta swara is supposed to present aspects of the raga not covered by the piece itself. Vidwans may do well not to sing kalpana swaras to kritis after singing the chitta swara as there may be an avoidable repetition.

Makutam, meaning literally a crown, is a passage of a chitta swara in its concluding portion and usually consists of five note phrases. An example is the makutam of the chitta swara of 'Ni madichallaga' which ends mith "ri sa ni dha padha pa ma ga ri sa ga ri ga ma," The makuta swaram is the solfa passage in the raga of the pallavi of a ragamalika repeated at the end of each section. A good exmple is the one in Kalyani in the ragamalika, 'Nitya Kalyani' which serves as a bridge, sa ri sa sa ni / dha ni dha pa ma / ga dha ma ga ri sa / ri ga ma pa dha ni (Nitya Kalyani.)

In many kritis appropriate sahitya is fitted into the chitta swaras and the combined appendage is called "swara sahitya". It is customary to sing the swara passage after the anupallavi and the sahitya after the charana. The sahitya should be so composed as to maintain continuity of meaning with the main piece. Here again, suitable sahityas have been added to kritis by subsequent coposers and a good examble is the one added by Annaswami Sastri to Syama Sastri's "Palinchu Kamakshi" in Madhyamavati.

DIKSHITAR AND SYAMA SASTRI

The earlier composers like Purandaradasa, Margadarsi Sesha Iyengar, Bhadrachala Ramadasa and others do not appear to have composed chitta swara for their kritis. The great Tyagaraja also or some reason, did not care to compose chitta swaras, swara sahityas etc., for his kritis, the only exception perhaps, being the fettugada swaras sung with his Pancha ratna kritis. But Muthuswami Dikshitar and Syama Sastri have decorated their songs with chitta swaras, swara sahityas, madhyama kala sahityas, solkattu swaras and the like Dikshitar's madhyama kala sahityas have a beauty of their own, and in some kritis they are found in the pallavi itself like "Sri Sarasvati Namostu".

Dikshitar also adorned some of his kritis with solkattu swaras which heighten their beauty and among these is ' Ananda Natana Prakasam ' in Kedara. The solkattu swara to Dikshitar's Kriti ' Sri Mahaganapati ' in Gaula was composed by Radhakrishna Bhagavatar, son of Pallavi Somu Iyer of Talanayar.

In the golden age of Carnatic music (1760-1900) Vidwans vied with one another in composing pieces of musical excellence and in appreciating each other's art. One is thrilled to find from the Sangita Sampradaya Pradarsini of Subbarama Dikshitar that for the chauka varnam "Sami Ninne" in Sriranjani, composed by Ramaswami Dikshitar, Syama Sastri added the second charana swaram, Chinnaswami Dikshitar contributed the third and Muthuswami Dikshitar, the fourth. The muktayi swaram to the popular Todi Kriti "Gajavadana" by Kumara Ettendra of Ettayapuram was provided by Balaswami Dikshitar. In recent times Tiger Varadachariar composed excellent sahitya to the charana swaras of the Todi varnam ' Rupamu Juchi ' composed by Muthuswami Dikshitar.

THE PROSPECT

Only a few composers of the present generation have tried their hand at composing swara ornamentations for their kritis. Papanasam Sivan, for one, does not appear to have been keen on composing chitta swaras. Vasudevacharya had a special flair for it, and has added sparkling chitta swaras to many of his kritis. The experiment will go on and it is well that it does.

The first Compositions of the Music Trinity

VIDYA SHANKAR

It is through the compositions of the illustrious Trinity, Tyagaraja, Muthuswami Dikshitar and Syama Sastri that our classical Carnatic Music has earned a prestigeous place amongst the various musical systems of the world.

I have had the good fortune and unique opportunity of being a disciple of revered Syama Sastri, the great-grandson of the composer. My guru has given me the invaluable wealth of the compositions of the Sastri-family. He used to narrate incidents in the lives of the composers and the greatness of their creations. Perhaps this has worked on me for the past several years and given me the impetus to go deep into a study of the Trinity.

The creativity and genius of these great masters are really a fascinating field of study.

There is a mystery behind genius and the development in genius. One is naturally drawn into watching the first unfurling which occurs with spontaniety and the unnoticed quiet of the blossoming of the bud into a flower. Watching this, one gets so absorbed that one does not know when actuaily the flowering takes place.; yet one realizes that the mystery of the flower lies in the mystery of the bud.

I have been allured to the study of the music trinity in the light thrown on the unfolding of their genius by their first compositions. I shall attempt to express the mystery behind it.

The first composition of Tyagaraja is given on the authority of the well-known work of Sri T. S Parthasarathy, wherein he has reproduced the biographical sketch of Tyagaraja given by his

illustrious disciple Waḷḷajapet Venkataramana Bhagavatar. The composition is "Namo namo Raghavaya aniśam" in the raga Deśya Tōdi, set to Tisra Eka.

The first composition of Dikshitar is common knowledge. It is "Sri-nāthādi-guruguhō jayati", in the raga Mayamalavagowla set to Adi-tala.

The first song of Syama Sastri is taken from the authentic words of my guru. It is "Janani natajanaparipālinī" in the raga Saveri set to Adi tala.

The first remarkable feature about these three compositions, which strikes a student, is that the sahitya or the text-content of all the three is composed in the Sanskrit language, the sonorous language of the Vedas, the dignified language which never stoops to a mundane level of expression. It looks as though the Trinity pay their tribute to the spirit of Śanskrit literature by way of their offering their first compositions in this commanding language.

I shall now take up an individual study of the first compositions and make my observations.

The first composition "Namo namo Raghavaya anisam" of Tyagaraja sounds the dominant note of his life and music, career and mission. Tyagaraja was fully aware of the name and charm of Sri Rama and the chanting of Rama-nama. He considered the blessings of Sri Rama as the sole purpose of life, as he often expresses as "Ni katakshambu-leni janmamelara" what is the use of this life without your divine glance? Tyagaraja feels that devotion to the Lord should be continuous with full dedication. In his first composition there is a potent word—perhaps I can call it a pretentious word—'aniśam', at the end of the first sentence :—

> 'Namo namo Raghavaya *anisam* !
> 'Salutations again and again to Raghava'

'Anisam' means 'always' or 'for ever'. That is how Rama's name ruled Tyagaraja's life, every moment, every breath of his life.

In one branch of his creative composition, Tyagaraja expounds to us the aesthetic and scientific aspects of our classical music. In his lucid style, he teaches us how to capture and express the characteristic individuality of the raga-a, at the very commencement of a phrase, how to expand and develop the theme of the raga-forms by graded variations or sangati-s, and some how to proceed to swara-kalpana and niraval. In another branch, Tyagaraja stresses the value, importance, experience and bliss of congregational music. He brings in the concept of a meaningful purpose through music. He is filled with joy, when he sees the devotees, the Hari-dasa-s, join together, the Bhagavatars get together, 'Bhagavatu-gudi' and chant the names of the Lord: 'Hari-rama-krishna-yani'. For this purpose Tyagaraja gives us simple elegant compositions having a number of charana-s set to the same tune. The musicality of these verses is so very poignant that they are far from being monotonous, in spite of the repetition of the tune. On the other hand, the tune grows on us. It enables one and all of us to join together and render the devotional hymns. The starting of the charana-s after the first beat of the tala is an ingenious device as a clue for the group to start simultaneously. These compositions are termed 'Divya-nama-kirtana-s' and the first composition 'Namo namo raghavaya anisam' is one such.

Namo namo Rāghavāya anisam

namo namo Rāghavāya anisam

sukanutāya-dīnabandhavē sakalalōka-dayāsindhavē

nijasēvaka-kalpakataravē ajarudrā-dyamara-suguravē

Āyurārōgya-dāyinē vāyubhōji-bhōgisāyinē

Nūtana-nava-nīta-bhaskhinē bhūtalādi-sarva-sākshinē

Nāgarāja-pālanāya Tyāgarāja-sēvitāya

Though immersed in devotional ecstacy, Tyagaraja has revealed immense social consciousness and awareness of being one among many. He toiled for the maxin: 'Sarvē janā sukhinō bhavantu' The words that carry home these thoughts are:

'Dtna-bandhave; sakala-loka-daya-sindhave'—

In his longer compositions, Tyagaraja speaks of the values and effects of 'Sadhana' in music. Paying homage to the real great 'mahanubhavulu', Tyagaraja is inspired by their conduct of leading a life of spiritual attunement to music. He says that through this, they attain longevity of life and good health. The neccessity of this finds expression in the word, 'arogya-dayine'. With such profound attitude to life, Tyagaraja lived a simple austere life of eighty fruitful years. Speaking of great men, Tyagaraja describes them as steeped in the epics, classics, purana-s itihasa-s. Tyagaraja's knowledge of the classics even at the young age is apparent from the words: 'sukanutaya. nutananavanita-bhakshine. Each of his epithets he has used for the Lord depicts his attitude and involvement in Bhakti.

Apart from these aspects, Tyagaraja's innate proficiency in poetry is markedly disclosed in his flowing lucid style, containing the beautiful 'dvitiyakshara-prasa' and 'antya-prasa': in every couplet. We are stunned by the easy flow of words with metre and prosody, in the simple structure of the composition.

Coming to Dikshatir, we find at once in his first composition, a great personality, a classicist, scholar, rigorous systematist and eventually a disciplined mediator between intellectual and spiritual pursuits.

The first composition 'Srī-nāthādi-guruguho jayati' is in the raga Mayamalavagowla set to Adi tala. A composer who has freely handled all the vivadi-raga-s has chosen this Mayamalava-gowla which is the first scale taught to beginners for various scientific reasons. Dikshitar seems to approve of this along with musicians, musicologists and music-teachers. Dikshitar has given the student the clarity of stepping into graded speeds in quantum steps, in the very first avarta of his composition in the ascent and descent of an octave. Then, methodically he proceeds to janta-svara-prayoga-s and the forms of alankara-patterns in ascending and descending procedure. These are so explicitly given that one can follow them in the first hearing itself:

Importance is given to the mandra-sthayi or the lower octave. Not indulging in sangatis, Dikshitar gives the second line in the lower octave.

In the anupallavi the ascending and descending phrases are meticulously woven with the sahitya. In the first four avarta-s, we find :

sa ri ga ma pa—sa ni dha pa ma and then,
ri ga ma pa dha—ni dha pa ma-ga,
ga ma pa dha ni—dha pa ma ga-ri,
ma pa dha ni sa—pa ma ga ri sa.

I shall play on the vina the svara-s.

na na pra pan cha vi chit ra ka ro
S R g m P—Ś Ṇ d P M

na ma ru pa pan cha bhu ta ka ro—aj
R g M P d—N d P M g m

na na dhvan ta pra chan da bhas ka ro
G M P d n D p M g r

jna na pra da ya ko ma he sva ro
N p D N ṡ P m G r S

Following this Dikshitar gives the madhyamakala—sahitya :

'dinavano-dyukta-divyataro divyaughadi-sakala-dehadharo
manasananda-chaturataro madguruvaro mangalam karotu'

Dikshitar has realized the power of incantation of the Sanskrit language even at his young age in his teens when he has composed this first composition. He bursts with classical scholarship, religious symbolism and mystic lore.

I shall attempt a free translation of the first few lines :

Identifying himself with the Lord, having his mudra or signature as 'guruguha', an epithet of Lord Subrahmanya, Dikshitar starts as :

Sri nāthādi guruguho jayati :	Praise be to Lord guha endowed with divinity from Vishnu onwards ; Mind ! dwell upon Him, the Great One, full of wisdom ; worship Him with devotion.

Nānaprapancha-vichitrakarō Nāmarūpa-pancha-bhūtākarō:	Creator of the various worlds, the creator who has become the Universe through name and form and through the five elements.
Ajnānadhvanta-prachanda-bhāskarō :	The powerfui sun who dispels the darkness of ignorance.
Jnānapradāyakō Mahesvarō :	Bestower of spiritual wisdom, the great Lord.
Dīnavana. . . . . :	The kalpataru which protects devotees, grants their desires ; He who bears the Akasaganga and other streams.
Mānasānandakara-chaturatarō	The Lord is adept at bestowing bliss to the mind of the devotees ; He is my illustrious Guru ; May He grant me all auspiciousness.

One feels as though Dikshitar has concluded his composition here when he says " madguruvarō mangalam karōtu ". But, no. We are in for something more, many things more. He provides us with a charana, fairly a long one, perhaps excessively a long one. He brings in elements contributing to the spiritual content, with his enviable knowledge of philosophy, religion and metaphysics. He indulges in poetic expressions too, such as ' madimatām hridaya-dīpō '—the beacon light, the lamp of the temple-tower to the minds of the learned.

Apart from all these, Dikshitar revels in the use of what we call in English ' palindrome '—which reads the same when read backwards also as we have in Tamil, words like ' tēruvarudē ' ' vikatakavi ' : also in English we have the sentence : ' Able was I ere I saw Elba '.

This type of remarkable construction is seen in the svara-phrases in full consecutive avarta-s in a methodical manner starting with the madhyama-svara. The second line starts with panchama, the third with dhaivata and so on till the tāra-shadja and the

following lines coming in the descending order ending with the line in panchama. i.e., a full octave follows this procedure.

mā yā kār ya ka la na hī nō
Ra G M P d p M G M

mā ma ka sa has ra ka ma la sī nō
P m g d P m p d G M P

mā dhur ya gā nā mri ta pā nō
D N ś N ś n ś N D

mā dha vā dya bha ya va ra pra dā nō
N Ś Ṛ Ś ś ṛ ś G Ṛ Ś N

mā yā sa ba li ta brah ma sū nō
S R s n d p d n s ā S

mā ra kō ti sun da ra rū pō
N s N d p m p d ns N

ma ti ma tām hri da ya gō pu ra dī pō
d n d P m g m gm p d N D

mat ta śu ra di ja ya pra tā pō
P m G R S s R g M P

So, these comprise the eight avarta-s of an octave, with each line starting respectively from ma, pa, dha, ni, sa, ni dha, pa and ma. In spite of the jugglery, Dikshitar maintains the musicality and totality of his composition. He ends with his stamp of a madhyama-kala-passage, giving relief to his disciplined vilambita-kala maintained so far, and also introducing the name of the rāga of the composition :

Mayāmālavagowlādē śa mahīpatipūjitapradēśa
mādhavādyamarabrindaprākaso mahēsvarasya
mahārthapradēśo

"The Lord who revealed the meaning of the Pranava,
the mystic syallable 'Om' to his father Mahesvara."

Dikshitar has consistently followed the same format or structure in all his compositions as in his first one.—i.e., giving great

prominence to Vilamba-kala or slow speed profusely filled with gamaka-s or embellishments, all netted in a chain of vibhakti-s or case-endings in the sahitya, with simple and compound words labelled with the scholarship of the classics. In fact, we can say that the whole personality of Dikshitar is contained in a kernal in his first composition.

The same can be said of Syama Sastri also. In their first compositions of the Trinity, we perceive the maturity of their minds, clarity of expression, steadfastness in faith, and involvement in music beaming with creativity and originality.

Syama Sastri was unique in some respects and his uniqueness naturally flows into his first composition. Profoundly significant is the absence of his mudra or signature in his first compositions, though he has sung three charana-s. Perhaps, this was due to the discouragement of his musical talent he faced in his early years, or to the fact that he never toyed with the idea that one day he would be in later years one among the bright luminaries in the galaxy of music composers.

Anyhow, the perenial flow of creativity could never be dammed, could never be tampered. As a descendant of the family of archaka-s of the Sri Kamakshi-kama-koti-pitha, Sastri possessed the proficiency in knowledge of Sanskrit, and the ardent adoration to Goddess Kamakshi was his heir-loom.

Sastri's childlike craving for the Grace of the Mother-Goddess comes as a spontaneous outburst through his compositions. They took a distinct style in the blending of melody and rhythm.

Consciously or unconsciously, in his first composition, Syama Sastri bears the stamp of Sri Adi Sankara Bhagavat-pada in the expression of the word ' Bhavani ' and its threefold repetition :

Adi-Sankara has expounded the significance and meaning of the word ' Bhavani ' in his Saundarya-lahari in the 22nd verse. Later, his impelling words express the greatnes of the chanting of the word, ' Bhavani ', a beautiful epithet of the Goddedss :

> ' Bhavānī Bhavānī Bhavānī trivāram mudā sarvadā yē japanti
> na śōkam na moham na papam na bhītiḥ kadāchit—janānām '

The opening sentence of Sastri's first song is :

> ' Jananī natajana-paripālinī pāhi mām bhavānī,
> bhavānī, bhavānī, trilōka-jananī.

An emotional intensification is apparent in the graded expressions of the word ' Bhavani ' :

s r g s R, —R, ***dpm*****, G** ***gs*** **R,— S, n** ***dpm*****, Ggs R,**
bha va ni bhava. ni . . . . bha. va . . . ni . . .

This is followed by a misra-makuta i.e., a group of seven notes as the ending phrase :

s r m p d p m
tri lo ka . ,

The natural fitting of the words of the sahitya with specific groups of svaras is a mark of Sastri's creativity. So also are the various ' eduppus ' or starting phrases in his compositions. In the anupallavi of his first composition, we see how elegantly the phrases ' pāpahāriṇi '., ' paritāpa-pāpahāriṇi ' and ' sakalajana-paritāpa-pāpahāriṇi ' are fixed 3/4 idam, 1/2 idam and 1/4 idam i.e., after a lapse of three, two and one units respectively at the particular counts of the avarta.

Music in the Sama Veda

BRINDA VARADARAJAN

The history of sacred music goes back to the hoary Vedic ages when music must have begun. The *Sāman*, which innumerable treatises and texts extol, has its own metrical system, its rules for chanting and singing.

The *ṛṣis* of the first ages are said to have ' heard ' the *Veda*. The primordial sound *Om* is the divine word through which according to the *Vedas* and the Hebrew *Genesis*, all things have been made. ' Revelation ' being a work of the verb, as creation itself, is actually a hearing for him who receives it.

' All things, ' Dante says, ' are arranged in a certain order, and this order constitutes the form by which the Universe resembles God.'

If sounds—or certain pleasant combinations of them evoke in us emotions, pictures of beings, landscapes, etc., it is because there must be some similarity between the different aspects of the universe, which music enables us to bring out. But, to realize this accord between the different aspects of the universe we must know the nature of these common aspects. Ancient writers on Indian music hence maintain that the subtle bonds of accord between the principles of nature and the principles of harmony can be explained only by traditional metaphysics, drawn of course from the *Vedas*. Another explanation tending to support this theory is : The universe or *jagat* (that which moves) is the result of combination of forces and movements. Every movement produces vibration and hence a sound—what Milton calls ' the music of the spheres ' peculiar to it. They may not be audible but there is no doubt as for their existence as absolute sound. Hence it is that the relation between elements is explained by a relation of sounds. Perhaps this could be the reason why astrology and kindred sciences express themselves in terms of harmonic relations. This ' music inaudible ' as Kabir calls it, is said to be heard by Yogins—people with keener and

subtler sense perceptions. We of the grosser calibre may endeavour to produce corresponding or nearly corresponding vibrations, hence, the art music. If we were to produce the exact vibrations, the universe (the basis of the existence of which is its very imperfection) would not exist. The work of the artist or musician, would be to know as accurately as possible the harmonic relation of things and to recreate through his art, the semblance of the real universe. 'Music expresses the accord of Heaven and Earth and produces the harmony between men and spirits."

The following facts form interesting prelude to the study of the *sāman* scale.

The Chinese say, 'one has given birth to two, two has given birth to three, and three to all the numbers. The original sound first produes its dual—the *octave*, then a third—the fifth—from which all other sounds came. Among the innumerable sounds which were produced, five principal ones were selected—adequate to represent the world we live in. In this way the scale of five, the *audava* must have been formed—corresponding to the five directions, five elements. Leaving aside this theory we will take up only the five main divisions to which two auxiliary ones were added—which completed the scale. These again corresponded to the seven celestial planets. It was only the seven-stringed lyre which symbolized the beauty or harmony of the spheres. Music can be thus said to constitute a direct tie between the movements of the universe and the movements of our soul. Dante and his seven 'printed steps of eternal power which is the end for which the order of things is made' are well known. These seven steps are 'the different aspects assumed by this eternal power on which the order of the Universe rests—they are the seven differentiations of the one light, the seven colours of the prism and the rainbow, the seven sounds contained in the primordial sound, the seven luminaries by which is reflected on our Earth, the light of the eternal great luminary which shines in the centre of immensities.' Music then, as Plotinus expresses it, "is a terrestrial representation of the music which exists in the Kingdom of the ideal world." Music may be a means of spiritual realization mainly, but it does have some effect, even physical. This can be immediately proved by the many

legends, which bear out that diseases were cured by singing certain modes. But this is only where the music is perfect. Where it is not habitually perfect, the ear loses its fine sensibility to differentiate the perfect from the imperfect and the result is chaos. By such means the heavenly element from music is chased out. Such music is dangerous. The Pythagorean teachers said, 'one cannot touch the musical modes without disrupting the constitution of the states'. Music is the extant expression of the accord between human and cosmic orders. It is essential that it should respect the data on which it is based, *i.e.*, the exact intervals of notes as determined by the traditional data, which defines these relations. The disregard of them leads to rupture of equilibrium, that is to say, to social disorder.

'Sounds alone can no more constitute music than words alone a language.' Words can only form a proposition, an intelligible sentence, when they are associated in a logical sequence, according to the laws of intellect. This is also true of sounds which must obey certain laws of attraction and mutual response, by which is ruled their production, successive or simultaneous, before they can become a musical reality, 'a musical thought.'

Ādhāra-śruti or the tonic is not exclusively the right of Indian music. This constant tonic (*ṣaḍja*) is called the '*ison*' in Byzantine music. Ancient writers on Hindu music called it *chandovati śruti.* It is the standard by which all intervals are measured. In Indian music there is no meaning, no note and no interval unless *ṣaḍja* is present. In ancient Greek music the same was called *mesa.* 'For the ancient (Greeks) the A (*mesa*) is a directorial string, whose permanent use constitutes a guiding mark for the ear and a reduction to unity for the mind.'

The *Upaniṣad* literature of the *Brāhmaṇa* period is closely enveloped by the mystical symbolism characteristic of the ecclesiastical Hinduism of that age. But, when the verses are stripped of their spiritually enigmatical garbs they are connected with the corresponding number and value of notes. Their compositions treat of the numbers indicating their relation to the musical scale and its intervals. They had songs which differed from hymns and the

names of the metric hymns and songs were associated with the names of Gods.

In the *Chāndogya* and other *Upaniṣads*, in spite of the strong tendency to mystify everything it says that, 'in chanting of the *Vedas*, the deeply significant and supernatural *Om* is articulated. What is *Om*? It is the all-pervading, all-essential, all-absorbing, and the all-sacred. "*Ṛk* is the essence of speech. *Sāma* is the *prāṇa* (Breath). *Ṛk* and *Sāma* make a *mithuna*. *Udgitha* is *svara* (*i.e.*, sound, pure and simple) and *udgītha* is the quintessence of all essences. '*Om* is *udgītha*, the most supreme and most adorable of all. It is listened to in the ether of the human heart with its seven sounds, which having settled in the soundless supreme unmanifested Brahman becomes undistinguished and indistinguishable, as the various flavours of the flowers are lost in the honey, securing safety and immortality.' The *udgītha* and its epitomized sound *Om* is a composition of music and notes with words.

THE SAMAN CHANT

Metrical compositions happen to be the most ancient types of musical forms and the same may be studied in the order of their antiquity. The Vedic hymns are the living and authentic examples of the world's most ancient and sacred literature. The symbol, round which the elaborate ritual of the *Sāma-veda*, gathers, is *Soma* sacrifice the chief feature of which is the drinking of the juice from the *soma* plant. The virtues of this juice are given in detail in the ninth book of the *Ṛg-veda*, from which most of the *sāmans* are taken. This does not mean that the chants are later than the verses. There is nothing to prove this, and if any, there is a probability of the chants preceding the verses. The *soma* is otherwise called the 'moon plant' most probably connected with the worship of the ancestors. Great care was evinced to adhere strictly to the original melody types, as the belief existed that the religious efficacy of the hymns necessitated that care. The directions in the *Brāhmaṇas* were implicitly and faithfully followed. The sacrifice entailed months in preparation, many days in the actual ceremonial and the expense and labour involved were not little.

These Vedic hymns are composed in *chondas* or the Vedic metres, in which every syllable forms a unit of articulation normally amounting to a unit of time. A hymn is chanted according to the need of the occasion. The same stanza may at times be sung to one or two various melodies, then again the same melody be used for various stanzas. Hence it is often necessary to model, to enlarge, to modify the *ṛks* in correspondence with the *sāman*; and the creation of that *staubhika* form developed a technical literature which serves the purposes of modelling the *ṛks*.

A Vedic chant, in some respects may be composed with a Gregorian chant. As this ecclesiastical singing uses certain determinent tone-figures in order to mark the interpunctuation, so the Vedic melodizing indicates the end of the *padas* by its tone figures. The singing of a *sāman* might be called the melodical counting of the *pada* syllable.

Before coming to the *Sāma-veda* proper, it is necessary to know the mode of recitation of other *Vedas*, especially the *Rg-veda*. The *Sāma-veda* borrowed largely from the *Rg-veda*. The text of the *Rg-veda* has been elongated and altered so to suit the mode of chanting. A hymn is chanted according to the need of the occasion. In a scholastic recitation, the *ārcika* form was employed. A slightly more elaborate way was the *gāthika* style which employed two musical notes. The better known Vedic chant of today employs three notes, and represents the ancient *sāmika* style. *Ārcika* is the most ancient.

It is monotonous and always keeps on the normal level or pitch of the voice. Examples of the *gāthika* style are not current today to the same extent though a large number of such examples are met with in *Marāthī* verse and song.

The *Rg-veda* is recited to three tones for, the accent was originally a mark of musical pitch and became a mark of stress only later on. The *udātta* and *anudātta* are the raised and not-raised sounds, refer to those of the speaking voice. It cannot be correctly said whether these terms may have any reference to music. A third tone is the '*svarita*,' which, in the *Rg-vedā* seems to be

above the *udātta*. It is also said to be a falling accent of a dependent nature, marking the transition from an accented to a toneless syllable. It always follows the *udātta*. Further, the first part of the *svarita*, sounding higher than the *udātta*, it can be called an ornamented *udātta*, falling to an indefinite pitch below it. The indefinite pitch is called *pracaya*. Before the rise from the *pracaya* to the *svarita* or the *udātta*, the voice is a little lowered (the *sannatara* or the *anudātta-tara*) which, obviously is below the *anudātta*. This is the original theory of recitation, but is very much modified in practice. A point worthy of note herein is that the *pracaya*, lower in pitch to the *svarito*, is marked the same note as *udātta* and not as *anudātta*.

In some instances, the *svarita* sometimes remains a single note *ma* or is graced from *ga* to *ma*. There seems to be also another rule that when more than one *anudātta* precedes an *udātta* all but the last are sounded lower.

The notes hitherto seen are mostly notes without any grace whatsoever. If the graces are employed the usage is occasional. It is only in the *Sāmaveda*, that we find more of these.

Recitation of the Vedic hymns was a collective affair and to preserve unity of accurate pronunciation and synchronous delivery, a uniform style of delivery was essential. This formed the *sāmika* style employing *udātta*, high or sublime, *anudātta*, low or subdued, and *svarita*, a note with a special slur or pitch accent. The connotation of the terms *udātta*, *anudātta* and *svarita* has been a matter giving rise to great confusion, since they are used in different contexts in different subjects, such as Vedic chant, *sāma-gāna*, the different *śikṣā* and music proper. It is no wonder if we come across indiscriminate use of these three terms in the discussion of these subjects. Vedic compositions are always in one or other Vedic metre, which is a measure with four equal feet each having a fixed number of syllables. Each syllable forms one unit or minimum of the measure. In spite of a possible symmetry and balance of tonal as well as rhythmic form, the chant does not even suggest anything that would hint at any coherence of form, between one foot and another, even of the same *chandas*. It is no wonder that in spite

of the different *chandas*, all chants sound alike, no matter in what *chandas* they are composed. The tone and rhythm of the Vedic chants are of the essential and not of the formal type.

Next in succession to the Vedic chant is the tradition of the *Sāma-gāna*, the singing of the *Sāma-veda*. This form of recitation is an advance over the *sāmika* form. *Sāma-gāna* is a later and more evolved types of recitation and as considered by some contains in embryo the essentials of Indian Music.

The body of the hymn is divided into two sections *Uttarārcika* and the *Pūrvārcika*. These are arranged internally according to their metres and according to the *stobhas*. It is believed that only seventy-five out of many hundreds are not borrowed from the *Rg-veda* or any other source. Such borrowings are called *yoni*. A further distinction is between these that have only one melody and many melodies (*eka-sāmi* or *bahu-sāmi*). It would seem from this that *sāman* is music, not music and words, or words for music. The rhythm is determined by the words which decide where it will be appropriate to take breath.

The *sāma-veda* has no separate text of its own. The text of the *Rg-veda* itself forms its text. It differs from the *Rg-veda* in its purpose. The *Rg-veda* supplies the literary meaning, the *Yajur-veda* the ritual to be observed simultaneously, and the *Sāma-veda* the musical representation in a sacrifice. There was a division of duties in a sacrifice and those who did the part of *sāma* singing, came to be known as *Sāmagās*. In ancient times there were many types of *sāma*-singing but at present, all but three have become extinct. These three are : *Kauthuma*, *Rāṇāyanīya*, and *Jaiminīya*.

The latter two have only a microscopic following, and even the *Kauthumā* school is limited to a dozen families or so in the whole of India.

A *sāma* being a *ṛk* is composed in one of the many *chandas*. It is a recitation of the collective types. It consists of 7 parts or *bhaktis*, which we will notice presently. A *sāma-gāna*, being a collective song, has a fixed and set form of musical cast or mould.

Beyond this set form, no personal variation or colouring is allowed. The rhythm of the *sāma-gāna* is hence of the essential (*i.e.*, of the essence) type and obeys the rule of *laya*, but does not employ any *tāla* or cycle of time-measure. *Sāma-gāna* is superhuman. 'It is never sung to accompaniment.' A *sāma*-singer highly skilled in music when requested to sing a *sāman* to the accompaniment of an instrument refused to do so, as doing so would amount to sacrilege. *Sāma*-singing is sacred music and must not be tainted with the practices of secular music on any account. *Sāma-gāna* is hence only a chant, with the difference that it employs five instead of three notes; introduces *stobha* letters, and takes similar other freedoms of contorting the original *ṛk* beyond recognition or of repeating *stobha* letters over and over again. This is perhaps why *sāma-gāna* is not allowed a separate text, and purists like the great Manu boldly denounced and protested that the voice of the *Sama-veda* was impure.

The wording of the *Sāma-veda* that has come down to us is subject to the following rules.

1. The *ūhā-gāna* is obviously composed in view of a regular instruction of the rite. It contains the main chants that are sung by the three chanters. An index containing the correspondence between the *Uha-gāna* and the *ūhya-gāna* and the rite is preserved under the name of *Ārṣeyakalpaśūtra.*

2. The regular order is sometimes interrupted for *sāmans*, the melodies of which are of such holiness that they must be practised in the woods and united in a separate collection, the *ūhya-gāna i.e.*, a scholastic abbreviation of *Uharahasyagāna.*

For instance, all *sāmans* of the *stotras* belonging to midday evening of the *Agniṣṭoma* are found consecutively in *Uha-gāna* 1, 1, 1-14 but the second midday chant, *Rāthamtara-siotra* is an exception, and is found in *Uhya-gāna* 1, 1, 1.

3. *Uttarārcika* contains the texts of the *ūha*, and *ūhya-gāna*, namely, crossing each other, according to the order of the rite.

4. *Grāma-geya-gāná* and *Āraṇyā-gāna* are pre-eminently sacerdotal books. They contain the melodies the pupil had to memorize; each melody there, is provided with one stanza only. *Grāma-geya-gāna* contains the melodies that are memorized in the house of the teacher ; *Āraṇya-gāna* is studied outside the village.

Many a melody of *Grāma-geya-gāna* and *Āraṇya-gaṇa* appear with the complete text in *Uha* and *Uhya-gāna, i.e.*, in the shape that is used in the rite.

5. *Pūrvārcika* and *Ārāṇyaka-samhitā* comprise the texts of the *Grāma-geya-gāna* and *Āraṇya-gāna.* Texts that occur already in *Grāma-geya-gāna* and assume a new melody in the *Āraṇya-gāna* are not mentioned again in the *Āraṇya-samhitā.*

The *Āgneya parvan* mentions that the *sāmā* singers (*udgātṛ*) glorify Inba with *ḍṛhat-sāmans* ; the reciters of *mantras* (*hotṛ*) with lauding hymns, other (*adhvaryu*) with praising songs.

There are seven divisions of the *sāman* chanted during the *yajña.* At the outset, the *udgātṛ*, *prastotṛ* and *pratihartṛ* are all expected to say *Om* as they all participate in the chant.

The first *bhakti* or division is *Om.* The second *bhakti* is the *prastāra.* This is sung by the *prastotṛ* Thirdly comes the part in which the *udgātṛ* says *Om.* The *udgātṛ* then proceeds with the *udgītha.* The *pratihartṛ-bhakti* is the fifth. The *pratihartṛ* says this. The *upadrava-bhakti* is the next. This is sung by the *udgātr* Lastly comes the *nidhana.* This *bhakti* is sung by all the three—*i.e.*, *prastotṛ*, *udgātṛ*, and *pratihartṛ.* This is sometimes followed by the syllable *Om.* Dr. Simon recognizes only five *bhaktis*; *prastāva*, *udgītha*, *pratihāra*, *upadrava* and *nidhana.* The *Om* precedes *prastāva* and *udgītha.* These two are not recognized as being seporate *bhaktis* by either Dr. Simon or Fox Strangways.

An explanation is given for the two different views on the division of the *sāman* chant. The view that holds that there are only five divisions is correct, and so is the one that recognizes seven different *bhaktis.* The five *bhaktis* are used only for *Brahma-yajña-praśna.* The seven *bhaktis* are used in sacrifices. As we

are examining the *sāman* chant here, the seven *bhaktis* may be preferred.

There are seven musical notes to this *Sāma-gāna*. The names of the samic notes first appear in the *Sāma-vidhāna-brahmaṇa* thus: *kruṣṭa*, *prathama*, *dvitīya*, *tṛtīya*, *caturtha*, *mandra* and *atiśrāvya*.

In the *gāna* text of the *Sāma-veda* those musical notes are denoted by the numericals 1, 2, 3, 4, 5, 6, and 7. These, though in the ascendant when treated in the light of *sāman* notes, are really in the descending order, because the musical notes of the *Sāma-veda* have a natural tendency for descent which is called *nidhanaprakṛti*. The *sāman* usually contains 1 to 5 or 1 to 6 notes. When the seventh note comes in, it is always sung higher than the first, because tradition has it so.

The next step would be to adjust the samic notes, with the old Indian musical notes. It is said in the *Nārada-śikṣā* " यः सामगानां प्रथमः सवर्णोमध्यमस्वरः। यो द्वितीयः सः गान्धारः। तृतीयस्तु ऋषभः स्मृतः। चतुर्थं षड्ज इत्याहुः।"

The would mean that 1, 2, 3, 4, 5, 6, 7 of the samic scale equals *ma ga ri sa ni dha pa* of art musical notes. These two sets of notes have, it would seem, the same tonal value with respect to each other.

The human hand has been used from the Vedic times as an aid to memorizing the chants correctly. To this day, the manipulation of the hand in counting the *udātta*, *anudātta* and *svarita* notes is followed in *sāman* chants. A curious resemblance exists between the *sāman* hand and what is known as the guidonian hand. The later refers to the practice of using the human hand as an aid in memorizing the scale and its solemization syllables, probably instituted by Guide of Arezzo A.D. (980–1050). It is a sketch of a hand with the names of tones inscribed in its various parts. It somehow attained an almost supernatural significance, and has stood for a 'complete mastery of the mediaeval system of hexachord and mutation, as the epitome indeed of the entire system of church

modes.' Indeed we hear chromaticism was objected to strongly in the 16th century, because it was not contained in the hand. The guidonian letters were : *ut-re-mi-fa-sol-la.*

It is interesting to note that this mode of using the hand was used in the religious music of the two vastly different systems. They find no place in art music. Perhaps with the vista of newer possibilities in music unrolling itself before them, lovers of music have given up the use of the hand as inadequate. This tradition is current and common to the followers of both the *Rāṇāyanīya* and *Kauthuma* branches of the *Sāma-veda.* While singing the *sāman,* the singer intonates his musical tunes with the help of his five fingers of the right hand.

(1) 1st finger—the thumb stands to denote the first note to be sung.

(2) 2nd finger—next to the thumb, denotes the 2nd note lower than the first.

(3) 3rd finger—the middle finger denotes the third note lower than the second.

(4) 4th finger—the denotes the fourth note of the *sāman.*

(5) The last denotcs the 5th note of the *sāman.*

Like the hand of the clock, the thumb is made to move and touch the other fingers, and this helps any *sāman* singer to sing the *sāman* tunes with proper intonation. The fingers of a *sāmaga* serve the purpose of lines in the musical staff. The tradition which has come down from the long past and is still current is followed by every *sāma-vedin* while *sāma-gāna* is sung. These are the signs used in the notations of the *sāman* ह denotes stress or lengthens the tune of that letter.

र written over a letter.

उ denotes high tone (*ucca*) denotes low tone (*nica*).

— denotes trebling of the note.

∧ joins the tone of the previous letter with the one ensuing.

s continues the same tone or extends the vowel.

a augmentation of the tune.

The directions contained in these verses are all well known to every *sāma-vedin*, and have been taken from the *Nārada-śikṣa*.

The tradition of denoting musical tones by these finger-touches is no doubt very useful but, originally it must have been begun to enable the singer to intonate correctly and properly the sāmic tunes denoted by the numericals 1, 6, 7 in the text of *sāma-gāna*.

As a rule, any number from 1 to 5 placed above the first letter of *sāman*, becomes the fundamental note of that *sāman*. The figures 6 or 7 are never used in the beginning. This is the *ādhāra* or *ṣadja* —the Ṣ on the middle line of the staff. It must be noted that whatever the *sāman* begins with 1, 2. 3, 4, 5, that becomes the fundamental tone of that *sāman*, प्रत्येकं षड्जभावेन. This rule is very important, as it is useful to fix the vocal pitch of the singer. It should be noted that whatever the fundamental figure it makes no difference in the intonation of *Om*.

A *sāmaga* begins the chant with *praṇava*. 'प्रणवं प्राक् प्रयुञ्जीत' which denotes *udgītha*

கர்நாடக ஸங்கீதத்தில் சில முக்கிய கட்டங்கள்

R. வேதவல்லி

இந்திய ஸங்கீதத்தின் வரலாறு சுமார் 1800 ஆண்டுகளுக்கு முன்பிருந்தே தொடங்குகிறது. இந்த 18 நூற்றுண்டுகளாக நமது ஸங்கீதம் கிரமமாக வளர்ந்து கொண்டு வந்திருக்கிறது என்றாலும் சிற்சில நூற்றுண்டுகளில் அதன் சரித்திரம் நமக்குத் தெளிவாகக் கிடைக்கவில்லை. அரசியல் நிலைமை, அன்னியர் படை யெடுப்பு முதலிய பல காரணங்களினால் சரித்திரத் தொடர்ச்சி ஆங்காங்கே விட்டுப் போயிருக்கிறது. ஆயினும் நமது ஸங்கீதத் தின் மலர்ச்சியில் சில முக்கியமான கட்டங்கள் அமைந்து அதை தற்போதுள்ள நிலைமைக்குக் கொண்டு வந்திருக்கிறன.

தற்போது கர்நாடக ஸங்கீதம் என்ற பெயரால் வழங்கி வரும் தென்னிந்திய இசை முறை தொல்காப்பியத்திலேயே குறிப்பிடப் பட்டிருந்த போதிலும் அதனடிப்படையான ஸ்வரங்களும் மற்ற அம்சங்களும் கி. பி. 2-ம் நூற்றுண்டில் இயற்றப்பட்ட சிலப்பதி காரத்திலேயே முதன் முதலாகக் காணப்படுகின்றன. ஆயினும் அக்காலத்தில் பாடப்பெற்று வந்த ஸாஹித்யங்கள் ஒன்றுவது நமக்குக் கிடைக்கவில்லை.

சுமார் 4-ம் நூற்றுண்டு முதல் 9-வது நூற்றுண்டு வரையில் வாழ்ந்திருந்த ஆழ்வார்கள், நாயன்மார்கள் ஆகியோரால் இயற்றப் பெற்ற பிரபந்த பாடல்களும், தேவாரப் பாடல்களும் பண்முறைப்படி இசை அமைக்கப் பெற்று அவை தமிழ் நாட்டில் பாடப் பெற்று வந்ததே கர்நாடக இசையின் மலர்ச்சியில் முதலா வதான கட்டம் எனலாம். இவற்றின் ஆசிரியர்களான திருஞான சம்பந்தர், நம்மாழ்வார், திருப்பாணுழ்வார் போன்ற அடியார்களா லேயே இவை இசை அமைக்கப் பெற்று யாழ், வீணை முதலிய கருவிகளை பக்க வாத்யமாகக் கொண்டு பாடப் பெற்று வந்த இசை வடிவங்கள் ஆகும். இவற்றுக்கு உதாரணமாக இப்போது இருபாடல்களை நாம் கவனிப்போம்.

திருஞான சம்பந்தரால் முதன் முதலாக பாடப்பட்ட பதிகம் 'தோடுடைய செவியன்' என்று தொடங்கும் 10 பாடல்களே

யாகும். இப்பதிகம் தற்காலத்தில் ' கம்பீர நாட்டை ' என்று வழங்கும் ' நட்டப் பாடை ' பண்ணில் அமைந்துள்ளது. இந்த ராகத்தின் ஆரோஹணம் - அவரோஹணம் - ஸகமபநிஸ் - ஸ்நிபமகஸ என்பது. 72 மேளகர்த்தா திட்டம் அமலுக்கு வந்தபின் ஸம்பூர்ண ஆரோஹணத்துடன் இந்த ராகம் ' நாட்டை ' என்ற பெயரில் வழங்கி வருகிறது. தேவாரப் பாடல் பின்வருமாறு.

" தோடுடைய செவியன் விடை
யேறியோர் தூவெண் மதி சூடிக்

காடுடைய சுடலைப் பொடி பூசி
என் உள்ளங் கவர் கள்வன்

ஏடுடைய மலரான் முனைநாட்
பணிந்தேத்த அருள் செய்த

பீடுடைய பிரமாபுரம் மேவிய
பெம்மானிவனன்றே "

தேவாரப் பாடல்களுக்கு பண் முறைப்படி இசை அமைக்கப் பெற்றது போலவே, திவ்ய பிரபந்த பாடல்களுக்கு இசை அமைக்கப்பெற்று, அவை பாடப்பெற்று வந்தன. இவற்றுள் நம்மாழ்வார் இயற்றிய 'ஆராவமுதே' என்ற பாடலுக்கு தற்காலத்தில் ' நவரோசு ' என்று வழங்கும் காந்தாரப் பண்ணில் இசை அமைக்கப்பட்டுள்ளது.

" ஆராவ முதே அடியேன் உடலம்
நின்பால் அன்பாயே

நீராய் அலைந்து கரைய
உருக்குகின்ற நெடுமாலே

சீரார் செந்நெல் கவரி வீசும்
செழுநீர் திருக் குடந்தை

ஏரார் கோலம் திகழக் கிடந்தாய்
கண்டேன் எம்மானே "

இதற்கிடையில் தமிழ் நாட்டில் நிகழ்ந்த இசை சம்பந்தமான ஒரு முக்கியமான நிகழ்ச்சி நமது கவனத்தை ஈர்க்கிறது. புதுக்கோட்டைக்கு சமீபத்திலுள்ள 'குடுமியான் மலை' (சிகாநாதஸ்வாமி) என்ற சிற்றூரில் ஒரு குன்றின் மீது காணப்படும் கல்வெட்டையே நான் குறிப்பிடுகிறேன். இதே போல் திருமயம்

என்ற ஊரிலும் ஒரு கல்வெட்டு காணப்படுகிறது. குடுமியான்மலை கல்வெட்டு 7-வது நூற்றாண்டில் அரசு புரிந்த மஹேந்திர வர்மன் என்ற பல்லவ அரசனால் செதுக்கப் பட்டதாகக் கூறப் படுகிறது. இந்தக் கல்வெட்டில் தென்னிந்தியாவிலேயே (முதன் முதலாக) 'ஸரிகமபதநி' என்ற ஏழு ஸ்வரங்களும் உபயோகப் படுத்தப்பட்டுள்ளன. இந்தக் கல்வெட்டை ஏற்படுத்திய மஹேந் திர வர்மன் தம்மை பரமசிவ பக்தரான ருத்ராசாரியரின் சிஷ்யர் என்றும், தமக்கு 'ஸங்கீர்ண ஜாதி' என்று ஒரு பெயர் உள்ளது என்றும் கூறுகிறார். தாளத்தில் ஸங்கீர்ண ஜாதியை கண்டு பிடித்தவர் இவர்தான் என்று கூறுவார்கள்.

இந்த வடமொழிக் கல்வெட்டின் இறுதியில் தமிழில் 'எட்டிற் கும் ஏழிற்கும் இவை உரிய' என்று தமிழில் எழுதியிருப்பது குறிப்பிடத்தக்கது. ஒரு பாட்டைக் குறித்து உள்ளவை என்று கொள்ளலாம். இந்தக் கல்வெட்டு தென்னிந்திய ஸங்கீதத்தின் வரலாற்றில் ஒரு முக்கிய கட்டம் ஆகும்.

தேவாரக் காலத்திற்குப் பின் தென்னிந்திய இசையில் முக்கிய மான இரு கட்டங்கள் இடம் பெறுகின்றன. திவ்ய பிரபந்தத்தில் அமைந்திருந்த பண் இசை காலப்போக்கில் மறைந்து' போக ஆரம்பித்த சமயம் 9-ம் நூற்றாண்டில் தோன்றிய ஸ்ரீமந் நாதமுனி கள் என்ற பெரியார் பிரபந்த பாடல்களை மீண்டும் சேகரித்து பண் முறைப்படி இசையும், தாளமும் அமைத்தார். இதே போல் 11-ம் நூற்றாண்டில் வாழ்ந்த நம்பியாண்டார் நம்பி என்ற பெரியார் தேவாரப் பாடல்களைத் திரட்டி பண் அமைத்து வழங்கினார். இதற்குப் பின்னர் சுமார் மூன்று நூற்றாண்டுகளில் இயற்றப் பட்ட இசைப்பாடல்கள் எதுவும் நமக்குக் கிடைக்க வில்லை. சோழர் சாம்ராஜ்யம் நலிவுற்றது. 13-ம் நூற்றாண்டில் மாலிக் காபூர் என்ற முகமதியர் படையெடுப்பு முதலியவை இந்த நிலைமைக்கு காரணங்களாகக் கூறப்படுகின்றன. இந்த படை யெடுப்பிற்குப் பிறகு தமிழ் நாட்டில் சுமார் ஒரு நூற்றாண்டு மக்களின் வாழ்க்கை மிகவும் சீர்குலைந்து இருந்தது.

14-நூற்றாண்டில் ஹம்பியில் விஜயநகர ஸாம்ராஜ்யத்திற்கு வித்யாரண்யர் அடிக்கல் நாட்டிய பின்னரே தென்னிந்திய ஸங்கீதத்தில் பல முக்கியமான கட்டங்கள் தோன்றலாயின. 1550-ல் ஸ்வர மேள கலாநிதி என்ற நூலை எழுதிய ராமாமாத்ய ரின் காலத்தில் ஏலா, ராக கதம்பம், கத்யப் ப்ரபந்தம், பஞ்ச தாளேச்வரம், ஸ்வராங்கம், ஸ்ரீரங்கவிலாஸம் முதலியவை பாடப்

பெற்று வந்ததாக ப்ரதர்சினியில் சுப்பராம தீக்ஷிதர் குறிப்பிடு கிருர். பின்னர் தோன்றிய வேங்கட மகி உமா திலகம், கைவார பிரபந்தம் முதலிய இசை வடிவங்களை பாண்டீர பாஷை யில் இயிற்றினர். இவற்றுள் மேச பௌளி ராகத்தில் உமாதிலக ப்ரபந்தமும், நாராயண கௌளையில் கைவார ப்ரபந்தமும் அமைந்துள்ளன.

மேசபௌளி : உலாதிலக ப்ரபந்தம் திருபுட தாளம் :

தில்லெவன கலிதா வாஸ சிதம்பரேச
கோவிந்தமகி நாகாம்பிகாஸுத
வெங்கடாத்வரி ரசினல்லே
மேதினீஜாதி வந்தா பிருதாம்க உமாதிலக
ப்ரபந்து திங்கி ராகாதிங்கி தாளரெரெ
தேன தெனதெம்னும் தெனதென
தேன தெனதென துதகுத்குத் குத்குக்குக்கு
தொம்கிணம்கிண த்கத்கத்க த்கித்கித்கி
மதன மதவே தண்ட கண்டன
கண்ட பேருண்டாவ தாரு.

நாராயண கௌளை : கைவார ப்ரபந்தம் மட்ய தாளம்

பாடவ கண்டம் :

தோத் கிதாந்திம்திமி திட தொம் கிணம் கிண்ணு
தத்தடி ங்கு ணககிண ண்க ண்க ண்க ண்க ண்க ண்க-
[ண்க ண்க ண்க ண்க
த்கி த்கி தாங் தாம் த்கித் தாம்
திமித த்திமி திமி கிட
தத தத்கு த்கு த்கு த்கு த்கு த்கு த்கு
தொம் தொம் தொம் தொம் கிண

ஜாவடை :

துத்த் குத் குத் குத் குத் குத் குத்கு ஜேம் தத் திம்-
[ன் னும் தி மிகிட

குத கிட கிட்ண தஹகிட குர்ரட்ட க் கிண்ணம்

குகுந்தத்த குந்த திகுந்த ஜம்த்ர ஜ்ஜம் த்ரா

தடிம் டிக்கு டிம் குகு ஜம் த்தரி த்த

தணகிண தரிதணேகு ஜஜகிண தரிக ரேகு

தரேகு திரேகு தாஜம் திரி கும் தா

தாஹம் திமிதிமிகிட தகுடிகு தொங்கிணம் கி

ஜ்க ஜ்க ஜ்க ஜ்க ஜ்க ஜ்க ஜ்க ஜ்க

ஆலாப காண்டம் :

கும்பகோணே மஜரீ நித்ப நிவாஸுரே அபரி

இய்யா ஆப்தஸா ரங்க பாணிரே.

முத்ராகணம் :

சங்கர முனி மதப்ரதிஷ்டாபக கோவிது

கோவிந்தாத்வரி நாகா அம்பிக ஸுத

வேங்கடமகி சந்த்ரு பரி ரசிம் ன் னலெ

கைவார ப்ரபந்த மவதாரய

தோத் கிதாம் திமிதிமிகிட தொங்கிணம் கிண்ணு.

இத்தகைய பிரபந்தங்களை இயற்றிய ஸ்ரீவேங்கடமகி அவர்கள் தமது 72 மேளகர்த்தா திட்டத்தை வகுத்து கர்நாடக இசை உலகிலேயே ஒரு புரட்சிகரமான மாறுதலை தோற்று வித்தது ஒரு வெகு முக்கியமான கட்டம் ஆகும்.

ஸங்கீத மும்மூர்த்திகளின் காலத்திலிருந்து இந்த திட்டம் அமலுக்கு வந்த பிறகு கர்நாடக ஸங்கீதத்தின் உருவமே பெரிய அளவுக்கு மாறி, புதுப்புது மேள ராகங்களும், ஜன்ய ராகங்களும் தோன்றலாயின. ஆயினும் 72 கர்த்தா ராகங்களையும் ஒரே ராக மாலிகையில் ஸாஹித்யத்துடனும், சிட்டஸ்வரங்களுடனும் அமைத்து முதன் முதலாக வழங்கிய பெருமை மஹா வைத்யநாத

அய்யரையே சாரும். இந்த ராகமாலிகையிலிருந்து உதாரணமாக ஒரு சக்கரம் கீழே கொடுக்கப்பட்டுள்ளது. ஒரு சக்கரத்திற்கு 6 ராகங்கள். மொத்தம் 12 சக்ரங்கள்.

11-வது சக்கரம்.

காந்தாமணி :—

ஸ்ரீயோதி காந்தாமணி மா ஆதிதாம் பயோதி
[காந்தாமணி ஸேவிதாம்
காகரி ஸநிஸநி காகரி கமபா । பாபம தாபம
[பாபம ககரிஸ ॥
(ஸ்ரீயோதி)

நிஸ்நிஸ் ரிஸ்ரி ஸ்ரிக்ரி க்ரிஸ்ா ।

ரிஷப ப்ரியா :—

ஸ்நிதநி தா பத பம கா கரிகம ॥ பம
தர்ம ஸம்வர்த்தனீம் ஸுரர்ஷப ப்ரியாம்
[நிர்மல பக்தைர் பாவிதாம்
பமகரீ–ரிகரிஸா–ரிகமபா–ப । தநிதா–தநிஸநீ
[தநிநிஸ்ா–ஸ்நி ॥
தபம (தர்ம)
பமகரி–கமபா-நிநிதநி-தநிதா

லதாங்கி :—

க்க்ரிஸ் நிதநீ ஸநிதப நிதபம ॥
கரி மனனசிலதாம் கீர்வாணபதே ஜனன
[வர்ஜித முக்தவதீம்
ககரிகமா-கரிகமா-கமபமா । ஸநிதபமா நிதபமா-
[ததபமா ॥
மமா (ம)னன)
கரிகமா பதநி ஸநீதப மகரி ।

வாசஸ்பதி :-

கமபதநிஸ் நிதரிஸ நிதபதபம ll கரி
பூமீஷு வாசஸ்பதி ஸம்பந்த ஸ்வாமி நே
[ஜ்ஞா நம் தத்த வதீம்

நிதநிநி ஸாரிஸ - கரிகம பாதப l நிதநிஸ்
[நீதப மபதப மாகரி ll
[ஸரி (பூமி)

கரிகம பநிதப நிதப ஸநிதபா l

மேச கல்யாணி :-

ஸ்நிதநி பதநி - ஸ்நித பமகம ப ll தநி
மேசகல்யாணீம் வாசம்திசம் தீம்
[மோசகதாயநீம் ரமஸே

நிதபம - கமபத - மகரி ஸநித ரீ l ஸா ; ;
[கரிகா பமபா தப l
[தநி (மேச

தநி ரி நிதம - தநிதம கரிகம பா l

சித்ராம்பரி :-

மதபத பமதப கரிகம பாபம l
விசித்ராம்பரீஷ வரதபாக ஸசித்ரகுப்தய
[மாகஹஸே

தாபத பாபம காககரி ரீ ;l காகஸரீரிஸ
[கரிகம பாபம l l
(சித்ரா)

நீஸ்ரி க்ாக்ரி ஸ்ரிஸ்நி தநிபா l
ஸ்ஸ்நிப நிநிபம பபமரி ககரிஸ (—)

கி. பி. 15-ம் நூற்றுண்டிலிருந்தே கன்னட தேசத்தில் ஹரிதாஸ கூட பரம்பரையைச் சேர்ந்த, வியாஸ ராயர், புரந்தர தாஸர், முதலிய மகான்கள் கீதங்கள், டாயங்கள், உகாபோகா, சூளாதி, பிரபந்தம், தேவர் நாம முதலிய இசை வடிவங்களைத் தோற்று வித்தது நமது இசையில் மற்றெரு முக்கிய கட்டமாகும். இவை

அக்காலத்து ராக வடிவங்களை நமக்குத் தெளிவாக போதிக்கின்றன. வியாஸராயர் இயற்றியுள்ள ஒரு சூளாதியிலிருந்து பூபாள ராகத்தின் அமைப்பைக் காணலாம்.

தந்தெயாகி தாயியாகி இந்திரேசனே யெனகே
பந்துவாகி பளகராகி ராமசந்த்ரனே யெனகே
தந்தெயாகி . . . . . .

இந்தாகி முந்தாகி தேவோத்து மனனே
இஹவாகி பரவாகி ராமசந்த்ரனே யெனகே
தந்தெயாகி . . . . . .

வித்யெயாகி புத்தியாகி வித்யாபதிகெ
திக்கெயாதி தெச ஏயாகி ரக்க ஸாதகவன
தைவ வாகி குரு வாகி ஸ்ரீ க்ருஷ்ணனே ஸ்வாமியாகி-
[பூமியாகி
ஸ்ரீ க்ருஷ்ணனே யெனகெ
தந்தெயாகி . . . . . .

17-வது, 18-வது நூற்றாண்டுகளில் கர்நாடக இசையில் ஸ்வரஜதி, தரு, பதம், வர்ணம், தில்லானா, முதலிய பல புதிய இசைவடிவங்கள் தோன்றலாயின. பதம் என்ற துறையில் ஒப்புயர்வற்று விளங்கியவர் க்ஷேத்ரக்ஞர் ஆவார்.

புன்னாக வராளி ராகத்தில் அமைந்துள்ள ஒரு பதம்.

நின்னு ஜூசி நாலு கைது நெலலாய முவ்வ கோபால
நின்னு ஜூட கலிகே நா இன்னாள்ளகு.

சரணம் :—

நின்ன ரேயி நாகலலோன கனுல கப்பின
[ட்ளுண்ட
வென்னுட திக்குன லேசி வெதகி கானக
கந்நீருசே பைட தடிஸி கரகி சிந்த நொந்தி
நன்னுதலசி தோலேதோ நாநோமு பலமு
(நின்னு)

வர்ணம் என்ற இசை வடிவம் தென்னிந்திய ஸங்கீதத்தில் தோன்றியது ஒரு முக்கியமான ஸம்பவம் என்று கூறலாம்.

தான வர்ண மார்க்க தரிசி என்று அழைக்கப்படுபவர் கார் வேடி நகர் கோவிந்த ஸாமய்யா ஆவர். இவர் காலம் 1680 to 1710. சிறந்த வர்ணங்களை இயற்றிப் புகழ் பெற்ற பல்லவி கோபாலய்ய ரின் காம்போதி ராக வர்ணத்தில் ஓரிகை முதலிய கமகங்கள், ஸ்வர கல்பனை பத்ததியும் நன்கு விளங்குகின்றன.

பல்லவி :—

இந்த சலமு ஸேய இதி மேரகாதுரா

அனுபல்லவி :—

காந்துடைந ஸ்ரீ ச்யாமராஜேந்த்ரா
கநுடை வரதனய அப்புராய சந்த்ரா
காமரி ரிகஸா ரிஸநித I பாதத ஸா
[ம க ப த ஸா-பாதஸ ரிகஸாஸ
ரிரிப மகஸரி மகம பத பா மப II
நிநிதத பபமக ரிஸ—ஸநி தப மக பதஸ்ா I
நித - ஸரிகமக - ஸரிகரி – ரிகரிஸ
[ரி ஸஸநிநி த
ரிஸா நித ப-ஸ்நித தாப ம பத-ம I
கரிஸநி பதஸரி (இந்த)

சரணம் :—

சின்ன நாடி மொதலு I

இவ்வாறு 1500 ஆண்டுகளுக்கு மேலாக உருவான கர்நாடக ஸங்கீதம் ஸங்கீத மும்மூர்த்திகளின் காலத்தில் தனது சிகரத்தை எட்டியது. இவர்களுடைய தொண்டினால் சிறப்புற்று விளங்கிய இசை உருவம் கிருதி எனப்படும் வடிவமாகும். இந்த கிருதி என்ற இசை வடிவத்தின் இலக்கணத்தைத் தமது "ஸொக ஸுக ம்ருதங்க தாளமு" என்ற க்ருதியில் தெளிவாக விளக்கியிருக் கிறார் ஸ்ரீ த்யாகராஜர். மும்மூர்த்திகளுக்கு முற்காலத்தவரான ஸ்ரீ மார்கதரிசி சேஷய்யங்காரால் முதன் முதலாகத் தோற்று விக்கப்பட்ட கிருதி என்ற இசை வடிவம் 19-ம் நூற்றாண்டில்

கர்நாடக ஸங்கீதத்தின் இறுதி கட்டமாக அமைந்தது. த்யாகராஜ ஸ்வாமிகளுக்கு சுமார் 100 ஆண்டுகள் முற்பட்டவர் இவர்.

தியாகராஜ ஸ்வாமிகளின் "ஸொக ஸுக ம்ருதங்க தாளமு" என்ற ஸ்ரீரஞ்சனி ராக கிருதியில் கிருதி லக்ஷணம் நன்கு விளக்கப் பட்டுள்ளது.

ஸ்ரீரஞ்சனி :— ரூபகம் :—

பல்லவி :—

ஸொக ஸுக ம்ருதங்கா தாளமு ஜத கூர்ச்சி நின்னு
ஜொக்க ஜேயு தீருடெவ்வடோ (ஸொ)

அனுபல்லவி :—

நிகம சிரோர்த்தமு கல்கின
நிஜ வாக்குலதோ ஸ்வரசுத்தமுதோ (ஸொ)

சரணம்

யதி விச்ரம ஸத்பக்திவி—
ரதி த்ராக்ஷாரஸ நவரஸ
யுத க்ருதிசே பஜியிஞ்சே
யுக்தி த்யாகராஜுனி தரமா ஸ்ரீராம (ஸொ)

———

BOOK REVIEWS

BALARAMABHARATHAM (Dramaturgy) by Karthika Thirunal Bala Rama Varma, with SARASWATHY (Translation and Study in Malayalam) by Dr. V. S. Sharma, Reader in Malayalam, University of Kerala, Trivandrum—695 581. Published by the author. Distributors : National Book Stall, Kottayam. Price Rs. 84.00

Successive heads of a royal house being patrons of literature and the arts is not an uncommon phenomenon in Indian history. There are also exceptional cases of a royal patron (like Harshavardhana) being an author of merit in his own right. The Travancore royal family, however, has the unique honour of producing several Maharajahs, who were patrons as well as practitioners in the field of literary and artistic endeavour. The most famous of these is, of course, the immortal Svati Tirunal. But, one of his predecessors, Kartika Tirunal Balaramavarma has a distinction denied even to the famous Vaggeyakara. In Kartika Tirunal we have the rare instance of a scholar (let alone a scholar-king) being the author of both Lakshana Granthas and Lakshya Granthas. He wrote six Attakathas, some of which show flashes of literary brilliance. He is also the author of a Lakshanagrantha on the Natya Sastra, namely Balarama Bharatam. The text of Balarama Bharatam was first published in 1935 in the Travancore Sanskrit series and was edited by Sri K. Sambasiva Sastri, the Curator of Trivandrum Manuscripts Library. This edition of the work was based on a single manuscript in the palace library in the Malayalam script. The work under review is a translation and study of the work in Malayalam by Dr. V. S. Sharma.

Kartika Tirunal Balarama Varma ruled Travancore from 1758 to 1798. The East India Company had not yet reduced Travancore to a vassal state. Kartika Tirunal, therefore, ruled as well as reigned. He was a competent soldier, an efficient and impartial administrator and a pragmatic statesman, who sought and achieved friendship on equal terms with the British. He was a gifted linguist being proficient is Sanskrit, Persian, Hindustani and Malayalam. He knew Portuguese and English as well and had a working

knowledge of Dutch. But it is as a patron of learning and the fine arts that he is best remembered. Pandits, poets, musicians and masters of dance and drama flocked to his court. The following verses in the introductory portion of Balarama Bharatam are, therefore, not flights of self-adulatory fancy.

गहनपदपदार्थज्ञानविज्ञानदक्षै-
    रमरगुरुसमानैरर्थशास्त्रप्रवीणैः ।
सरसगुणकवीन्द्रैर्वाक्प्रसङ्गे विदग्धैः
    प्रतिदिनमतिरम्या शोभते राजधानी ॥

श्रुतिसुखरसगीतैर्वेणुवाद्यैर्मनोज्ञै-
    श्चिरपरिचयहस्ताभ्यस्तवीणानिनादैः ।
कलरवकलकण्ठश्लाघ्यगन्धर्वगीतैः
    प्रतिदिशमतिरम्या शोभते राजधानी ॥

निजकुलधनधर्मश्लाघ्यनृत्तप्रवीणैः
    प्रतिदिनकृतशिक्षाभ्यासतः प्राप्तभावैः ।
मदनरतिसमानैरद्भुताकारपात्रै-
    स्तकतकतकशब्दैस्तालमार्गानुकारैः ॥

नटनगतिविशेषोल्लासचञ्चत्कटाक्षै-
    र्लयगतिमनुसृत्योद्घट्टिताङ्घ्रिप्रचारैः ।
सरसकरविलासैर्हावभावप्रकर्षै-
    र्जयति नृपसमाजो रङ्गलक्ष्मीनिवासः ॥

Literally speaking, Bālarāmabharatam means Bharata Sastra Grantha written by Bālarāma. The author is very articulate about his competence to write a Prakarana Grantha on Natya Sastra. He characterises himself as विदितसकलशास्त्र and संगीततालतरलांबुधिपूर्णचन्द्र.

The author seems to have been urged to write a book ou Natya Sastra by the Rasikas of the court over which he was presiding.

रसिकजनसहस्रैः शोभितायां सभायां ।
भरतमिह विधातुं प्रार्थितो वञ्चिराजः ॥

The author admits that his is not a pioneering work but only a condensed version of the authoritative treatises written by sages and savants of the past.

अनादिभरताचार्यः स एव गुरुरुत्तमः ।
तत्परम्परया लोके मुनयोऽपि कुतूहलात् ॥
प्रत्येकमेव भरतं चक्रिरे स्वात्मलाभतः ।
मुनीनां मतमालोच्य पुरा राजर्षयो नृपाः ॥
भरतं कृतवन्तो हि स्वात्मानन्दविवृद्धये ।
राजर्षिप्रवरैः प्रोक्तं प्रथितं भरतं भुवि ॥

The acknowledgement of such indebtedness extends to incorporation into the text of Bālarama Bharatam of passages from earlier treatises. These include the Adi Bharatam, Sangitaratnakara, Tandavam and Sangitasudhakara.

The Bālarama Bharatam begins with a Mangalacharana, as is customary in any Sanskrit work. This is followed by thirty-two long slokas, glorifying the royal family and the Maharaja himself. The utility of these self-congratulatory verses in a Sastraic context, is not self-evident. The question whether Bhava, Raga or Tala is primary, is then discussed and pre-eminence of Bhava is established. The author then attempts a definition of Bharata (Natya). He

तत्सारसङ्ग्रहं कृत्वा बालराममहीपतिः ।
लोकानामुपकाराय कृतवान् भरतं मुदा ॥

initially gives the definition राग संबद्धतालक्रिया परिच्छेद्य भावानुभवत्वम् भरतत्वम् . This definition is found insufficient, when judged by the logical categories of Ayapti, and Ativyapti. Therefore, he gives a more acceptable definition, viz. भावरसार्थक्रियाकारित्वम् भरतत्वम्. Dr. V. S. Sharma, the author of "Saraswati" feels that this अर्थक्रियाकारित्व is co-terminous with the term अर्थक्रियाकर्म employed by Saradatanaya in his Bhavaprakasa, when refuting the Anumitivada of Srisankuka in the context of the Rasa Sutra. This is a subject on which further research by scholars in Indian aesthetics and dramaturgy would be welcome.

Balarama Bharatam then deals with the nature of Bhava. Bhava is defined as भावो नाम आत्म मनस्संयोगक्रियाविशेषः सुखदुःखादिनवरसात्मकः । (It is that particular state of mind which is produced by the contact of the soul and the mind and is of the nature of pleasure, pain and the nine sentiments). This mental state of Bhava, when it finds expression through the organs of sensation is Bhavatmaka and through the organs of action is Kriyatmaka. This Bhava is of four kinds, viz. Āngika, Sātvika, Vāchika and Āharya. Thus, the study of the origin and nature of Bhava terminates in the four-fold division of Abhinaya recognised in Indian dramaturgy from the earliest times.

The next topic dealt with by Balarama Bharatam is Angikabhinaya. As a matter of fact, the bulk of the book deals with no other topic but this. As a preliminary to detailing the Angas and their viniyogas, Balarama Bharatam raises and answers the question "What is Anga?" Since Bhava pervades the whole body, why cannot all limbs be considered as Angas? They may not be, as all limbs do not *manifest* Bhava and Rasa. After a detailed consideration of which parts of the human body fulfil this criterion of expressiveness for the purpose of Natya, the Balarama Bharatam offers a definition of Angatva: "भावरसार्थक्रिया कारित्वम् अंगत्वम्" (that which is capable of producing Bhava, Rasa and Arthakriya is Anga). The Upangas are then defined as भावरसबोधकत्वम् उपांगत्वम् (The capacity to indicate Bhava and Rasa is Upangatvam). For example, in the Upanga like the eye, there is the capacity to convey Bhava and Rasa. Pratyanga is defined negatively—as भावरसविशेष

रहितत्वम्. For example, Griva (neck) etc., are only capable of Artha-kriya or action. It is to the credit of Kartika Tirunal that unlike in the earlier texts on Natya Sastra, which merely enumerate the Angas, he discusses and defines Angatvam. In this respect, the Balarama Bharatam is unique.

In the matter of identification, division and enumeration of Angas, Upangas and Pratyangas, the Balarama Bharatam does not conform to the pattern laid in Bharata's Natya Sastra, although paradoxically, the author claims that his enumeration is identical with that of Bharata अस्मिन् शास्त्रे अङ्गानि द्वात्रिंशत्सङ्ख्याकानि भरताचार्य सम्मतानि । Bharata divides Angas into three categories Sārira, Mukhaja and Cheshtākrita. Balarama Bharatam classifies them as Sābdika and Arthika. Bharata enumerates six angas and six Upangas (although Bharata mentions the term Pratyanga, to him it is synonymous with Upanga). Balarama Bharatam lists 32 Angas, 14 under Ārthika and six Angas, six Upangas and six Pratyangas under Sābdika.

The rest of Balarama Bharatam is largely concerned with the Lakshana and Viniyoga of these 18 Sābdika Angas. The work promises to deal with the Lakshana and Viniyoga of the Arthika Angas also in their appropriate context: (विनियोगं वक्ष्यामः आर्थिकानाम् अङ्गानां तु तत्तत्प्रकरणे). But this job is not attempted, but for some exceptions like Danta (teeth) and Janu (knee). The book ends with the description of the Viniyoga of the knee.

From the above, it would be obvious that the Balarama Bharatam for all practical purposes is a work on Āngikabhinaya only. It does not deal with topics like Vadyavidhi, Ranganirmana etc. It is silent on Vāchika and Āharya abhinayas. Its references to Śatvika Abhinaya are incidental and incomplete. It does not contain a straightforward account of Angahāra. It does not deal with even purely choreographic items like Karana and Chāri. Kartika Tirunal cannot, therefore, claim to have fulfilled the pratijna that he is writing a work on Lasyatantra (Sloka 9, Page 4). Three-fourths of Bharata is left severely alone.

The treatment of Āngikabhinaya in Balarama Bharatam is extemely thorough and detailed, but does not follow any one of the older treatises. A few examples may be given to illustrate this point. Bharata in his Natya Sastra gives 13 karmas for the head (Sirokarma): Balarama Bharatam gives 30 Karmas under three heads—Sthira, Asthira and Khandita. The work lists 40 Asamyutahastas and 27 Samyutahastas, while Natya Sastra mentions only 24 Asamyutahastas and 13 Samyutahastas. In fact, Bharata's treatment of hand gesturas provokes a mild sense of vexation in the author as may be gathered by a discerning reader from the following slokas :—

प्रतिभावं हि भरते वर्णिता वहवः कराः ।
दुरूहा एव भरततन्त्रज्ञानां विशेषतः ॥
तेषां लक्षणलक्ष्यं तु प्रसिद्धं नैव भूतले ।
लोक प्रसिद्धहस्तानां लक्ष्यलक्षणमुच्यते ॥

In his treatment of Hastabhinaya, Kartika Tirunal seems to have taken to heart Bharata's advice to look, learn and adopt from the world at large whatever is needed to cover the insufficiencies in the Sastra.

नोक्तम् यच्चात्र लोकादनुकृतिकरणम् संविभाव्यं विधिज्ञैः ।

It is probable that in his attempt to augment the number and enrich the scope of the karmas and Viniyogas, Kartika Tirunal drew heavily on the existing dance and dramatic forms like Kathakali, Mohiniyattam and Kudiyattam then in the state of their finest flowering in Kerala. This seems to be indicated ln the following refrain appearing at the end of the different sub-sections of the book.

" बालराममहीपालचिन्तिताभिनये मुदा ।
परावृत्तशिरो नाठ्ये चैतेषु विनियुज्यते ॥ "

" बालराममहीपालचिन्तिताभिनये मुदा ।
एवमादिविशेषेषु शिखरो विनियुज्यते ॥ "

" बालराममहीपालचिन्तिताभिनयेषु च ।
एतेष्वेव हि कार्येषु वक्रगो विनियुज्यते ॥"

" बालराममहीपालचिन्तिताभिनये मुदा ।
रसनाभिनयो नाठ्ये चैतेषु विनियुज्यते ॥"

" बालराममहीपालचिन्तिताभिनये मुदा ।
एतेष्वेव हि कार्येषु चाकृष्टा विनियुज्यते ॥"

Dr. Sharma, in his study, does attempt to identify and enumerate these additional and innovative aspects in the Balarama Bharatam and trace them to their sources: but his study is confined to a very small number of the Karmas and Viniyogas. Much more work needs to be done in this field by scholars equally proficient in Natya Sastra and the dance forms then existing in Kerala.

Balarama Bharatam also has drawn upon folk dances then existing in Kerala. The references to Kummithadana (Kummi—Sloka—12—Page 234) and Kolathadana (Kolattam—Sloka 545—Page 212) bear this out.

The "Saraswatī" by Dr. V. S. Sharma is a translation and study of Balarama Bharatam. Admittedly, the translation of a technical treatise in Sanskrit into any language calls for great scholarly effort and discrimination. By and large, Dr. Sharma's translation is faithful to the original.

There are, however, instances where the translation omits passages, whose meaning is by no means obscure. For example, in Sloka 144 on page—66 ऊर्ध्वचित्रविलोकने and in Sloka 159 on page—69 चीनदर्पणे, हिक्कायाम् are omitted in the translation. There are also cases where the omission is perhaps attributable to the obscurity of the passage from which no clear meaning could be extracted despite strenuous scholarly effort. Some instances of omission are:

Page	*Sloka*	
135	173	राष्ट्र भ्रमणहस्ते
137	181	फणकारस्य हस्ते
141	238	तुल्यपाने

Such omissions, with reasons therefor, could have been indicated in the footnotes and in one case, Dr. Sharma actually does so. This could have been done in all cases, where an obscure passage is encountered.

Malayalam syntax permits any Sanskrit noun to be used in a sentence with native inflexions. This can sometimes tempt the translator to incorporate a difficult or obscure Sanskrit word in the Malayalam translation, leaving the reader none the wiser. Several examples of the above nature occur in Dr. Sharma's translation :

page	*Sloka*	
68	153	किलिकिञ्चिते
92	275	एङ्कारे
118	88	शुभताडने
124	120	उपादानकरे
144	218	रसगुणाह्वाने
167	330	वक्रांगिनाट्ये
171	349	भङ्गीनिलये

These are, however, minor blemishes in what is otherwise a work of dedicated scholarship.

The study of the Balarama Bharatam which Dr. Sharma has appended to the translation is, for all purposes, a book in itself. It is divided into seven chapters termed Mayukhas by Dr. Sharma. The first Mayukha is introductory. The second Mayukha covers the history of the practice of Natya in India from the earliest times. Dr. Sharma has culled material for this from both ancient and medieval texts; they include the Rigveda, the Grhya Sutras,

Kautilya's Artha Sastra, the Kamasutra, Buddhist and Jain texts and even lexicons like Amarakosa. The third Mayukha deals with the books on Natya sastra from Adi Bharata and Bharata's Natya Sastra to the Balarama Bharatam. The author has cast his net wide and lists under the rubric of Natya Sastra books, which are concerned with the subject only tangentially. The inclusion of Rasagangadhara and Vyaktiviveka are examples of such Ativyapti. The fourth Mayukha gives a detailed account of the life and times of Kartika Tirunal. The sixth Mayukha compares the treatment of various topics in the Balarama Bharatam with that of other authorities on the Natya Sastra. Dr. Sharma covers much fresh ground here and touches on areas left unexplored hitherto. The critical acumen and grasp of crucial detail exhibited by the author in this Mayukha is the true measure of his erudition and industry.

It is seldom that a new book on Natya Sastra sees the light of day. It is unfortunate that such a book abounds in printing mistakes which have escaped the errata.

AMBADI VENUGOPALAN

Bhatkhande's South Indian Tours

MERĪ DAKṢIṆABHĀRAT KĪ SAṄGĪT YATRA—VIṢṆU NĀRAYAṆ BHĀTKHAṆḌE: Hindi translation of the Diary "Mājhā Dakṣiṇecā Pravās" of Paṇḍita Visṇu Nārāyaṇa Bhātkhaṇḍe written in Marathi in 1904 and translated by Dr. Amaresh Chandra Chaubey and supervised by Sri Prabhakar Nārāyaṇ Chinchore. Pub: Indira Kala Sangeet Vishvavidyalaya, Khairagarh, 1986.

This is a diary which the renowned musicologist Paṇḍita Viṣṇu Nārāyaṇ Bhātkhaṇḍe (1860-1936), kept during his travel in South India in 1904, which covered Tamizhnāḍu, Kerala and Karṇāṭaka. The purpose of the trip is outlined by Bhātkhaṇḍe himself at the commencement of the diary.

Indian music is said to have had a long tradition and Bhātkhaṇḍe had studied the Sanskrit texts which had been written during the various periods of history. The question which again and again arose in his mind was whether any relation existed between the contemporary practice and the account that is available from the various texts like Saṅgītaratnākara, Saṅgītadarpaṇa, Rāgavibodha, Saṅgītapārijāta. While he found it difficult to connect the two in the case of Hindustani music, he had been told by his Maharashtrian friends that the music in the southern part of the country had a textual basis. This prompted him to undertake a journey to the South. And his thirst for getting an answer to his question is evident on every page of this diary. Besides this basic question, there are many other smaller questions pertaining to the modern and ancient music, which Bhātkhaṇḍe lists when he prepares to meet important scholars (P. 34, P. 115). These questions and of course the way he confronts the musicians and scholars with his questions, without allowing them to sidetrack the issue, reveal what a very thorough and serious scholar that Bhātkhaṇḍe was.

Bhātkhaṇḍe arrived in Madras on the 15th of November 1904 and left Mysore for Bombay on the 4th of January 1905. He has recorded in the diary the details of all the people he met, the questions he asked them, the answers that were given and his

impressions, observations and conclusions. The important musicians, connoisseurs and scholars that he met in this trip would be of great interest to a present day musician, and music lover.

(a) Madras—: Taccūr (Pedda) Siṅgarācāryulu, Tirumalayya Nāyuḍu (author of Ganavidyāsañjivani), (Bangalore) Nāgaratnammal (attended her music concert), Tyāgayya (Tiruvoṭriyūr Tyāgayyar) Pañcāpageśayyar (Tillaisthanam Pañju bhāgavatar).

(b) Tañjāvūr—: Mṛdaṅgam Dasasvāmi, Nāgoji Rao (Retired Inspector of schools, a great scholar), Pañcapageśayyar (perhaps the Pañcapageśa bhāgavatar, a student of Harikathā Kṛṣṇa bhāgavatar, and mentioned by Abraham Paṇḍitar in Karuṇāmirtasāgaram p. 214), Mṛdaṅgam Sethurāma, Muttaya bhāgavata (not of Harikeśanallūr, may be of Śrīvilliputtūr (See P. 221 Karunamirta sagaram)), Jagannātha Bhaṭṭa Gosvāmi (Svrabat player).

(c) Madurai—: Kṛṣṇayyaṅgār (See P. 187, Karuṇāmirta Sāgaram), Subrahmaṇya Ayyar, Mṛdaṅgam Pañcanadam.

(d) Rāmeśvaram—: Rāmānāthapuram (Pūcci) Śrinivāsa Ayyangar,

(e) Eṭṭayāpuram—: Subbarāma Dīkṣitar.

(f) Tirunelveli—: Muttayyā bhāgavatar (Harikeśanallūr).

(g) Tiruvanantapuram—: Rāmasvāmi bhāgavata, Maharājā Kerala Verma.

(h) Mysore—: Karigiri Rao, Sundareśa Śāstri.

The musicians spoken of highly by others were Mahāvaidyanātha Ayyar, Nārāyaṇasvāmi Appā (both of whom had died a few years earlier) and Vīṇā Dhanammal. Bhātkhaṇḍe could not get an opportunity to listen to Dhanammal.

The whole travelogue is not an insipid account of the question-answer sessions between Bhatkhande and the native musicians. On the contrary, the opinions voiced by the various scholars and musicians make very interesting reading. There is a gradual building up of events, not unlike a mystery novel, in which every musician Bhātkhaṇḍe meets in Madras directs him to those in Tañjāvūr in the South, and who in turn suggest the name of Subbarāma Dīkṣitar

living further in South at Eṭṭayapuram. Thus a suspense is built up leading to the meeting of Subbarāma Dīkṣitar and Bhātkhaṇḍe. The meeting as such turns out to be an anticlimax since Subbarāma Dīkṣitar was not familiar with ancient a texts. (This cannot be accepted in toto—Ed).

Saṅgītaratnākara seems to be the text mainly focussed in the questions that Bhātkhaṇḍe posed to others. He himself had studied it seriously and found many places rather difficult to comprehend. Contrary to his expectations, he found that evey musician and scholar he met in the South had either shown no interest in the Sanskrit texts or exhibited superficial knowledge of them. Of course this was a period when the existence of Caturdaṇḍīprakāśikā had not come to light, except for Subbarāma Dīkṣitar who possessed a copy of the manuscript and gave one to Bhātkhaṇḍe. Bhātkhaṇḍe had only heard of 72 melakartās and wondered if it was a concept of pre-Śārṅgadeva origin (p. 31) ! Subbarāma Dīkṣitar's Saṅgītasampradāyāpradarśini had just then been published and every musician in the region felt pround to own a copy of it and thought it was the last word in Śāstra (p. 110 ; p. 89 ; p. 102). However some musicians regarded Subbarāma Dīkṣitar as being pro-Muddusvāmi Dīkṣitar and anti-Tyāgarāja in his views and he was by himself not a good performer (p. 110 ; p. 90). Subbarāma Dīkṣitar had not himself studied Saṅgītaratnākara and although through Caturdaṇḍīprakāśika he was aware of Saṅgītasudhā of Govinda Dīkṣitar he had never seen it (p. 125). And since in those days it was only Subbarāma Dīkṣitar who had a knowledge of Caturdaṇḍīprakāśika, Bhātkhaṇḍe was greatly indebted to him for this vital textual source for contemporary South Indian classical music. And their meeting had many moving moments. Intimate rapport developed between them and impressed by Bhātkhaṇḍe's knowledge of the Śāstras and touched by his sincerity, Subbarāma Dikṣitar offered to share all his immense knowledge with Bhātkhaṇḍe and even requested the latter to take him along during his travel in the North (p. 148), A few interesting points that came out of their conversation would be worth mentioning here.

(a) There could perhaps be a link between the 18 mela-s described by Veṅkaṭamakhin and the 18 jāti-s of the ancient music (p. 141). (Seems rather farfetched, though !)

(b) Subbarāma Dīkṣitar had studied under the grandson (daughter's son) of Veṅkaṭamakhī Veṅkaṭamakhī's father Govinda Dīkṣita had been a student of the famous Tāṇappācārya, who in turn was a student of Śārṅgadeva. Thus a continuous tradition is established from the ancient period (p. 147) (Here Bhatkhande has made an obvious chronological blunder—Ed.).

Bhātkhaṇḍe had really been delighted by these findings. Going through the book the reader cannot help admiring the sincerity of his approach, the zeal and earnestness to learn. He sought out musicians and scholars in every city he visited and placed himself at their feet and tried to elicit their views on the svara basis and tāla basis of the South Indian system. He even learnt the Tamizh script to be able to read at least the svara syllables sa ri ga ma etc., in the notation. And for a present day reader, the account of his meeting with musicians paints a very vivid picture of that period, the luminaries of which remain today merely names or are known only through their books.

The travelogue also makes it clear that apart from the specific purpose of tracing links between the śāstra tradition and the contemporary practice, Bhātkhaṇḍe, had no serious intention to cultivate interest in South Indian classical music nor was he impressed by the music he heard (p. 30). Since at that time interest in Śāstra-s was alarmingly negligible, everywhere Bhātkhaṇḍe went musicians preferred to exhibit their skills in performance rather than talk about its theoretical aspects. Some of Bhātkhaṇḍe's observations are very pertinent and useful even though not favourable to the system. (He had, even prior to undertaking the trip, equipped himself with the theoretical knowledge through the book of A. M. Chinnasvami Mudaliar.)

(i) Musicians tend to exaggerate even small tempo variations in singing 'tāna' (Neraval or Kalpanasvara ?). When variations in tempo are made gaps are filled through syllables like 'ya' 'ya' which is jarring (p. 30).

(ii) Musicians are preoccupied with āroha-avaroha and mela of the rāga. They are not able to comprehend a rāga unless described in terms of āroha and avaroha (p. 60).

(iii) Tāla (laya) aspect is over-emphasised to the detriment of melodic beauty. (p. 31).

The diary also gives details of theoretical information obtained from Jagannātha Bhaṭṭagosvāmi and Pañcanada on tāla and pāṭa-s of mṛdaṅga and also the information from the manuscripts of works that Bhātkhaṇḍe consulted in the various libraries like the Government Oriental Manuscripts Library (Madras), Sarasvatī Mahāl Library (Tañjāvūr) Sarasvatī Mahāl Library (Tiruvanantapuram) and Government Oriental Library, Mysore.

The outcome of this travel is evident in Bhātkhaṇḍe's later works on Hindustani Saṅgītaśāstra in which we come across information gathered during his tour of the South. He gives a list of the manuscripts available in the various Libraries in Madras and other cities (p. 128-129 of Bhatkhande Saṅgīta-śāstra pt. I). He also gives a list of books that should be read to get an idea of South Indian music, which includes the Music and Musical Instruments of Southern India of Captain Day; Oriental Music of Cinnasvāmi Mudaliyār Sangitasampradaya pradarsini of Subbarama Diksitar; Graded books on music by Siṅgarācārya; Gānavidyāsañjīvani of Tirumalayya Nāyudu; Bharatakalpalatāmañjarī (ibid p. 139). Bhātkhande in this context refers to Subbarāma Dīkṣitar (who had died by then) as a good friend. In Part III of this book quotations from the Rāgalakṣaṇa work appended to Caturdaṇḍīprakāśikā furnishing the list of 72 rāgāṅga rāga-s are given (ibid pt. III p. 40).

The Indirakala Sangita Vishvavidyalaya, Khairagarh, is to be congratulated upon bringing out this extremely informative travelogue. It is a pity however that for South Indian musicians and scholars, who might find this very absorbing and useful, the book remains inaccessible as it is in Hindi. Moreover since the whole account deals with South Indian musicians of the past, it might not interest the North Indian readers very much. The book should come out in English and perhaps the Music Academy, Madras could take steps in this direction.

Printing and editing could have been better. Informative notes on musicians of that period are provided in the preface. On the whole it is a book recommended for musicians, connoiseurs, scholars and music lovers who know Hindi.

N. RAMANATHAN.

Sitar Techniques

SITAR TECHNIQUE IN NIBADDHA FORMS :

Stephen M. Slawek; Motilal Banarsidas, Delhi, 1987, xix + 232 pages; Rs. 250.

There has been a tendency to keep an aroma of mystification about Indian music. While this sort of thing succeeds in selling it in certain circles, it certainly does not help to promote an understanding of it and least of all the process of its education. Stephen Slavek has done a good job by avoiding mythicising and rendering the simple facts about the instrument called sitar and the music that is played on it. His goal is obviously limited, as he is dealing with the analysis of that portion of the sitar music which has been set to tala, and has a definitive structure with limited room for improvisation. In plainer words, this is a book on transcribing into staff notation, the *gat* portion, so that the structural analysis of the *gat* music can be undertaken. The *alapa* on sitar which is the main portion of any artists' endeavour, is not chosen to be the subject of study in this book. Perhaps for the obvious reason that the notation of an *alapa* is a far more complicated affair and would also need a larger number of pages of analysis, taking the writer well beyond the requirements of an M. Phil. degree which seems to have been the primary objective for this endeavour. The *gat* is named as ' nibaddha form ', and its playing is called ' technique '. Normally the word technique denotes the manner of dexterity which is needed to produce embellishments like *meend*, *gamaka* and *gasita* and various other substructures of sound, but here Slawek has called the very structure of *gat* as ' nibaddha ' and its shape ' technique '.

The writer is well aware that practioners of the sitar may consider his book as something of little use. But he thinks that such a study makes a ' positive contribution to our understanding of Indian Music.' It will certainly facilitate a comparative study of sitar *gats*, with, say, the Karnataka music kritis and other

musical forms of India and even with those of jazz and modern rock. The nature of improvisation, even though limited in *gata*, becomes quite obvious in such transcribing. It can also help some of those western students of sitar who would like to supplement the instruction of their teachers with Slawek's transcription, Such too is the hope of Slawek's mentor, Pandita Ravi Shankar. However in his analysis the author has not made any attempt to relate the nature of a raga to the structure of a *gata*. which notes of a raga are to be taken for use in *mukhra*, which in *sam*, and how the alpatva-bahutva distribution of a raga should figure in *gata*, are no concern of Slawek's analysis. In the absence of the raga principle as related to the formation of *gata* structure the description of *gata* remains only an outer shell without the inner spirit. It is in the above mentioned relationship that the secret of improvisation lies, the real technique thus is not talked about. Nevertheless, the documentation because of its accuracy and thoroughness provides sufficient opportunity to the discerning eye to see raga working in a *gata*, and if the readers of this documentation are familiar with the principles of *gata* construction they will be able to use this for illustrating their instruction to students. It is with this hope in mind that one can venture to suggest that in the next edition of the book the documentation can also be given in the Indian notation system for the use of Indian students and teachers. This will widely increase the readership of the book, which is likely to find readers only in Europe and America for the present.

While writing on the history of sitar and the traditions of its playing, Slawek has succeeded in maintaining an objectivity which is not often found among Indian writers. He should be praised for stating boldly that so far there has no evidence to relate sitar with Amir Khusrau in any way. He also points out that the description of '*jantra*' played in Akbar's court is not sufficient to make us conclude that sitar or its predecessor existed before the gaze of Abul Fazal, the historian. He then rightly concludes that the 'nibaddha tanpura' is perhaps the earliest known instrument which could be called a cousin of sitar or sitar itself with a different name. Slawek, thus endorses the view that not before the 18th century, sitar made an appearance on the Indian scene. About the instruments that may have led to the evolution or sitar, our author

has examined the merit of various theories dividing them into two categories. Sitar originated in India is one view, and it arrived from West Asia is another. He does not propose to favour either of them. It may be said here in passing, that the debates about the origin or arrival of the sitar are mindless of the fact that the shape of any instrument is always subjected to change by the kind of music that is played in it. No musical form such as Dhruvapada could have been played on sitar, and so even if it existed in medieval India under a different name or similar shape, it could not have been of any use to the classical player. As Slawek himself has shown, the *bāj* of sitar playing till the nineteenth century was largely dependent on the *gat-tora* combination which sufficiently indicates its distance from the established forms of singing (instrument playing being generally imitative of vocal forms). Slawek thus takes a view similar to those who argue that till the last century, sitar was an amateur's fondiing and an accompaniment to dance, its *gat* being a derivative of Kathaka *gat*. He has also taken pains to show how in the present century the general trend of sitar music has been to assimilate khayal *gayaki* in its vilambit forms and *layakari*.

As part of his documentation, Slawek has given accurate and precise data about the instrument in vogue at present and a very thorough account of the teaching methods or *talim* that are followed by traditional teachers. They can be of immense help to prospective students. And then there is a transcription of a Ravi Shankar performance of Raga Rasia, which puts a mark of authenticity on Slawek's work, providing us at the same time something which not even natives have been able to provide in their books. Perhaps the example set by Slawek will inspire some student of the great maestro to encode a performance of his teacher in Indian notation for the benefit of native students. And it is also hoped that this time a Raga of greater significance such as Darbari or Puria can be revealed.

In his analysis of Rasiya performance, Slawek has given extensive tables of the structural elements in a *gat-vistara* as it progresses cycle

by cycle. It is an impressive task, but of doubtful use to the practical student unless the teacher is also able to decode and explain the analysis by demostration. Such conditions being prevalent only outside India, the book happens to be of doubtful use to local people. But its utility is likely to be of a higher order in music schools abroad where the Sitar is taught.

BHARAT GUPT

Music in Maharashtra Stage

MUSIC IN MAHARASHTRA STAGE : By Ashok D. Ranade. Sangeet Natak Akademi, Rabindra Bhavan, Feroze Shah Road, New Delhi – 110 001. Rs. 60.

During the 1920s the Gramophone Company of India flooded the Tamilnadu area with records of Balgandharva which took the music-loving public by storm. Many dit not know the language of the songs nor the fact that they were stage songs sung by the musician while acting mostly in feminine roles but their melodic appeal was so overpowering that even giants like Maharajapuram Viswanatha Iyer were bewitched by it.

Music and theatre have always enjoyed a close relationship. Bharata, in his Natya Sastra, has devoted an entire chapter to Dhruva ganas sung by characters in the plays of his time. In this excellent monograph of over 100 pages the author, who is a noted mnsicologist and himself a composer of music for the Marathi stage, has traced the development of Marathi stage music from the 19th century till about 1980.

The first ticketed dramatic performence in Bombay took place in 1853 in the Grant Road Theatre and was staged by Vishnudas Bhave. It was an urban manifestation of the theatric impulse and within a decade there were about eight established groups all based in towns like Pune, Satara, Kolhapur, Miraj and Sangli. The rise of stage activity was closely linked with the advent of the educated middle class in these towns and social reformers, professors and lawyers encouraged stage activity in every possible way.

The Kirloskar Nataka Madali was started in 1880 and its 'Shakuntala', staged in the same year, was so successful that many more drama companies followed. The author has rightly pointed out that the Marathi stage was heavily biased in favour of Hindustani art music. All the major companies had at least one classical vocalist of high calibre as their music director and weightage was

given to music rather than to acting and dialogue. A galaxy of musicians like Balkrishnabuwa Ichalkaranjikar, Bhaskarbuwa Bakhle, Govindarao Tembe and Ramakrishnabuwa Vaze were employed as directors. Sawai Gandharva, Vinayakrao Patwardhan, Hirabai Barodekar and a score of others were chosen for their roles mainly on account of their ability as classical musicians.

The earliest known Marathi music-dramas were written in Tanjavur under the patronage ot rulers like Shahaji, Pratapasimha and Serfoji. The text of 'Lakshminarayan Kalyan' was first discovered by historian Rajwade from a monastery of the Samartha Sampradaya and he got it published in 1906. When other Tanjavur plays were unearthed, they showed the unmistakable imprint of performing conventions as prescribed in the Natya Sastra.

Ananasahib Kirloskar (1843-1885) may be called the father of music-oriented Marathi Plays. His Sangit-Shakuntala, as already mentioned, was a hit and he followed it up with the Sangit-Saubhadra which still retains its appeal and exhibits no wear and tear despite an intervening period of hundred years. Kirloskar died young and was succeeded by G. B. Deval who successfully filled the gap.

The year 1900 was a turning point in Marathi stage music and two major musicians, Keshavrao Bhonsale and Narayan Shripad Rajhans (1888—1967), named 'Balgandharva' by Lokmanya Tilak, vied with each other for excellence. It is noteworthy that S. G. Kittappa, known as the 'Gandharva' of the Tamil stage, was a contemporary of Balgandharva. The latter was the star performer of the Kirlosker Mandali but left it from 1906 to 1913 to form his own Gandharva Natak Mandali. A suitable replacement was soon found in the person of Master Dinanath Mangeshkar who, however, left the company in 1916. Later, Balgandharva joined the Prabhat Film Company, left it, rejoined his Mandali, which could not however succeed.

In the ultimate analysis Balgandharva emerges as the most outstanding actor-singer of the Marathi stage who provided an uninterrupted stream of stage music of his own for over fifty

years and lived as a phenomenon. He remained a major force and had attained such a stature that he could start and set fashions. He depended heavily on his natural gifts and intuitive sense of music. He had an extremely supple and sweet voice and an innate feeling for rhythm. It is no wonder that the author devotes many pages to this immortal singer and describes in great detail the many excellences of his hero's music.

Second to Balgandharva comes Master Dinanath who was another luminary on the Marathi stage. Among the women singers on the stage, Hirabai Barodekar gets an honoured place.

With his deep and extensive knowledge of the Marathi stage and Hindustani Music, Ranade deals with many more interesting aspects like acoustics, audience and administration, thus making the book a comprehensive account of not only music but everything connected with the Marathi stage.

The book is printed in clear type on good quality buff paper and contains many rare photographs. It is a bargain for the low price fixed.

(*Courtesy—the HINDU*), T. S. PARTHASARATHY

— * —

Excellent Treatise on the Sitar

TECHNIQUES OF SITAR : By S. Bandyopadhyaya. Published by B. R. Publishing Corporation (Division of D. K. Publishers Distributors (P) Ltd., 29/9, Shakti Nagar, Nangia Park) Delhi-110007. Pp. 418. Rs. 400.

Elsewhere in this issue we have published a review of the book 'Sitar Technique' by Stephen M. Slawek with transcriptions of *gat vistars* in European staff notation. The book under review is intended for Indian students of the Sitar and Sa, Re, Ga, Ma notation has been used throughout the work.

The author is a renowned Sitar player and an able musicologist who had served the faculties of music of leading Universities and is presently the Principal of the Bharatiya Sangeet Vidyalaya at Delhi. He has several other books to his credit like 'Indian Music through the Ages' and 'Sangeet Bhashay'. His intimate knowledge of the techniques of Sitar playing and his erudition are apparent in every chapter of the book.

The excellent introduction sums up the evolution of music and discusses musical notes, the octave, parent scales, the ragas and their time theory. The origin of the Sitar, which has emerged as the prince among musical instruments in Hindustani music, is then traced and the theory that it was designed by Amir Khusru is dismissed as 'doubtful'. The parts of the instrument are then described with illustrations and playing techniques explained. Terms of the Sitar like Manjh, Pakar or catch notes, Kana or the grace note, Kampana, Krintana, Mindh and Taan have been clearly explained.

In the chapter on techniques and practice, the author, giving guidelines for beginners, has rightly observed that the student who desires to learn Sitar should have very sensitive ears to recognize the delicate resonance of musical sounds. He then gives simple and compound scale exercises in ascent and descent in different talas.

There are two basic types of instrumental *gats* in Hindustani music: Maseet Khani *gats* and Reza Khani *gats*. The former *gats* are in slow or medium speed and Reza Khani in medium or fast speed. In performances they are often linked as a pair—slow to fast—as the two types of Khayals are linked. In the chapter on Maseet Khani Baj or Delhi Baj the author has given in notation the asthayi, antara and todas for eight popular ragas commencing with Bilawal (Sankarabharanam).

In the second part of this three part treatise, the historical background of Indian music is traced from the Vedic times and the rag-ragini paddhati of the medieval ages is explained. The essential virtues of an instrumentalist are also spelt out in this chapter.

In the chapter on the 'History of Instruments of Music' the features of the Saini gharana, stated to have originated from Ramtanu Mishra (better known as Tan Sen) (b. 1585) are explained and the twelve modes involved in this gharana like Alapa, Jodalap, Jhala, Gat, Todas etc., are taken up for a detailed examination. This is followed by taan exercises in eleven popular ragas like Bhupali, Hamir and others and the same ragas are later taken up for Maseet Khani *gats* and Reza Khani *gats* in different chapters. These exercises will be highly beneficial to students of the Sitar. The second part concludes with 'Ragas and Rhythms' in which different Jods like Barbari-ka-Jod, Lari-ka-Jod and Gamak-ka-Jod are given for a few ragas in notation.

The third part of the book is devoted to a detailed study of the two main aspects of music known as rhythm and sound and this is intended for advanced students of music. The author rightly laments the present trends in Indian music in which short cut methods are adopted for gaining popularity and fantastic ideas of playing 'svara-malika' and other gimmicks are resorted to by musicians. As a musician brought up in the old tradition, the author discusses ancient terms of music like gramas and murchhanas and furnishes a few examples of the latter. The function of fingers in the playing of musical instruments is discussed next and intricate patterns of the various strokes of the fore and middle fingers viz.

'Lari', 'Lar-lepat', 'Guthava' and 'Lar-guthava' are explained. The last part of the book furnishes 'Raga in various forms' and explains the lakshanas of a large number of ragas and gats in the Maseet Khani and Reza Khani patterns.

In fine, the book is a labour of love on the part of the author and his utter sincerity to impart knowledge about the Sitar in the correct and traditional way is found on every page. The large number of exercises given will be a treasure to students who want to practise Sitar without a teacher after attaining some proficiency in the instrument.

The get-up of the book is exeellent and it is worth the somewhat heavy price fixed for it.

T. S. PARTHASARATHY

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